

MUSICAL COURIER

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THEATRICAL TRADES

Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXIII.—NO. 13.

NEW YORK, WEDNESDAY, SEPTEMBER 23, 1896.

WHOLE NO. 864.



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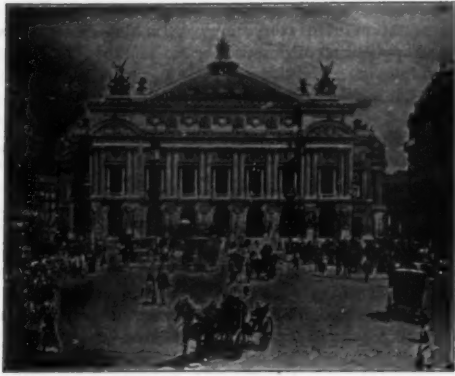
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PARIS, September 2, 1896.

CONCERT SUGGESTIONS.

When one sees the calm dignity, grandeur, refinement, symmetry, honesty and unselfishness of Nature, one grows disgusted with human beings.

DURING the performance of mondain musical receptions why cannot hostesses arrange to have guests enter without ringing the door bell?

Does there exist anything more illogical, nerve rasping, inartistic, unmusical and unnecessary than the sharp, discordant clang of a bell during a music story, instrumental or vocal? Can you imagine the condition of mind of a hostess to whom such a thing is a matter of perfect indifference?

Suppose she were trying to build a card house, and each time just when about to balance a delicate board against trembling sides, some one were to blow gently over her shoulder and send the pretty edifice into a flat and shapeless mass before her eyes, would she remain indifferent and self-satisfied?

Except the growth of love in the human heart there is nothing in all nature so delicate, so sensitive, so fragile as the erection of an idea or sentiment before a group of people by means of harmonies.

Aside from the irritation of this repeated disappointment or disillusioning is the execrable jar of a sound wholly foreign in timbre, key and tone from the instrument or voice. Added to both is the excessive rudeness of turning attention's back completely upon an invited performer, to find evidently greater pleasure in seeing a new face, a new bonnet, a new man or an old woman join the company.

Can anything more vulgar be imagined, more impolite or more barbarous in a so-called "society" drawing room?

Imagine relating an anecdote to a person who, without excuse or apology, should, in the midst of the tale, deliberately march off to play with a dog at the other end of the room, returning when he got ready to hear you finish!

Such a thing happens every time a door bell rings during the performance of a musical composition. The most polite or musical person cannot of course keep his picture intact when struck by a bludgeon; so he suffers with the guilty. As for the effect on the executant, you all know what happened to the man on the scaffolding when a funny friend threw a pot of paint at the fresco he was painting.

The striking of a clock has the same sort of effect. No art gem can stand competition with the desire to know if a watch is on time, or beside the reminder of belated dinners, messages to be performed on the way home, or outstanding engagements. A strain of diverting humor is thrown into the performance in case of a disorderly timepiece striking 2 at 7 or 7 at 2 o'clock.

What is the use of being so thoughtless, and how can human beings, with all their boasted qualities of brain and soul, be so?

New people who want to make an impression in concert cannot go a worse way about it than by commencing half or three-quarters of an hour after the time stated on the program.

The intention is to hold the people who are safely captured until the others shall have arrived on the scene, and so have a greater éclat of execution.

But inasmuch as the people to arrive are largely hypothetical, and those already come are a real quantity, it would be quite a good idea to regard the feelings of the latter just a little with a view to future coming.

If there is any one thing damping to enthusiasm to spirits, to hope, to good nature, good looks, generous feeling, it is waiting! Most of you new people are little enough interesting anyway, and many kind people take the trouble to come to the hall only and solely to help you along. They come on time, as they want to get back home, and the little spurt of vivacity which they bring with them is wholly manufactured for the occasion and in your interest. It is not only very unkind, but very unwise of you to keep them caged up there, their good intentions wear-

ing out with yawns, looks at watches, strung out, tiresome, conversations, or silent observations of—nothing.

Better, much better, come on with a burst before attention has time to turn round, go through your piece with a burst and a verve that create surprise if nothing better, and whisk off before people know where they are. In that way you leave them, if not hungry for more, at least not sleepy, and chances for a second hearing are infinitely better. Besides, the applause of welcome and of gratitude would be much more encouraging to you than the hotel pancake applause which you are bound to receive from a worn-out crowd. Long waits between pieces are equally disaffecting.

It is incomprehensible how musicians who claim to have so much sensibility and nerve can never discover differences and distinctions in hand claps. Some of them would be enlightened could they sit in the audience during the waits suggested.

In the interest of people who are real music lovers but not pedagogues in musical literature, would it not be well to give some graceful indication of the real beginnings and endings of compositions or the names of pieces being played when played?

The members of a class room, or any musical set, who through an entire term had been studying a certain program, might justly be expected to know the commencing and closing strains of the numbers, whether classic or profane writings. Indeed, no very great musical discernment would be required for the task. Any ordinary caniche could be trained to the same thing in the same way.

Good, nice people, with real music burning in real hearts, who have only been selling goods, nursing babies, traveling or teaching arithmetic through the weeks, cannot, or at least may not, possess this superb technical equipment.

Mr. Lace-fingers has many styles of bows to punctuate his piano discourse, none of which is indicative.

A delicate outburst in the midst of a piece, and he gives one or two disturbed little bends of his head, his two forefingers balanced in the V of the piano frame. If the outburst is properly burst out he throws a mite of condescension into his recognition, and the corners of a fine linen handkerchief share the polished V of the piano. He may even be tempted out of his chair between sonata forms, and certain toilette evolutions be performed with the aid of the fine linen. No one who does not know knows what happens to the program meantime. When he absolutely retires to the anteroom, outworn with his emotions and gymnastics, certainly one may then safely decide that some one of the pieces has come to a definite end.

But which? If perchance as encore he deign to dash off impatient "a little bit" by Queercuffs the plot is thickened on recommencement. The slightest change in the program and the muddle is inextricable.

Which is where now? What has he being playing and what is he going to play next? Witness the ashamed fumbling of the program and the hidden anxiety on many faces.

Of course one can guess. If the piece is like knitting, with a glib turning off of the toe at the end, it is Bach. If it has the wail of a tabby who gets packed back before he has reached the desired window sill it is Chopin. If it has the tum tu-de-gum di diem of the Hungarian false beat it is Liszt. If possessed of honeymoon calms it is Schubert. If it has the heroism of the true mother, the courage of the true father, the hand clasp of the true friend, the tender fidelity of the true wife, it is Beethoven. If it stirs the torments of the damned in you it is Wagner. If hopelessly tedious it is a gem of the "modern school," and so on. But it requires even quite a little musical experience even to guess thus.

So the unfortunate musical person who is only traveler, mother, salesman or general, goes off home with the idea that Wagner makes the knitting strophes, Schubert the torments, Brahms the tabby wails, Liszt the becalmed periods, Chopin the superb Beethoven strains—and really the poor benighted soul is not to blame.

But is he instructed? That is the point. Of course everyone knows that to befog the intelligence is the intention of priest and artist in this world. But that is just it. Is not enlightenment more to be desired than befogging; and if not why not some graceful fog horn at least? It need not be a "This is a dog" label exactly, but some gentle announcement, an illuminated card in some corner bearing the name of the composition then being played, anything to keep things straight and so afford increased pleasure, interest, and information to the "general public." This would be welcome to more than one listener who would not dare admit the fact.

In case of a pupils' concert of some thirty or forty numbers this sort of indication would be especially welcome. The program somersaults that take place ad libitum because that Mary Jane's new blue sash did not come home in time, that Lizzie May's tardy new shoes had to be sent down even to the greenroom, and that Cora Belle's finger nails had been cut too close in preparation and must be allowed to grow out a bit before playing—all these things work disaster with general intelligence and leave the whole

affair in a weak muddle impossible to any but musical circles.

It is all nonsense. It would hurt nobody's feelings and would much help the musical cause at large to have an audience clearly understand to whom, as composer, they were listening.

Audiences should awake to the fact of the deception that is practiced upon them in so-called "pupil concerts," by these one pupil exhibitions common everywhere.

People are called together ostensibly for the purpose of seeing what Mme. X Y Z is doing for her young people in the line of musical education that special year.

They do not get the slightest idea of it. What are the facts in the case, many cases?

One, two, possibly three, naturally endowed and presentable "stars" are displayed in all their native and acquired glory at the concert, while the rank and file of "maniquins" are muzzled, but plastered out on front seats in best finery to fill up and solidify effect, like supes in a theatre.

In addition a few expensive full blown artists, a few cheap supernannated ones having no connection whatever with the work of the classroom, often only cellists, violinists, recitationists, funny people or students of years ago scraped and raked together, are all bunched together to amuse the people for two or three hours of an afternoon.

The hearers, highly "entertained," go off bobbing their bonnets and shaking out their skirts and descending enthusiastically upon the "magnificent teaching qualities" of Madame X Y Z.

In truth, no faintest idea of the teaching qualities of the teachers or the progress of their pupils has been gained. Not the slightest, no more than had they held a tea party and had a chef descendant on the values of copper over tin in teapots. Not one person in twenty ever sees through this little game of hide-and-seek pupils, and a minority is never strong. So the show goes on.

For the exactly opposite course pursued by a No. 1 teacher, with all that the word implies, see THE MUSICAL COURIER April 15, 1896.

People who have a habit of jumping up and packing up during finales should be strapped to their seats. People who talk during music should be thrown out of the window. People who come late always, just for the pleasure of spoiling other people's pleasure, should be denied admittance, and audiences should rise in a body and walk out when a program contains more than four or five healthfully arranged numbers.

There was a man once who always had his shoes made too big so as to get the worth of his money in leather.

TRADITION.

What is this "tradition" anyway, of which so much is said, which with "diction" and "placing" forms the staple of vocal vocabulary and of the meaning of which so many people are in vague uncertainty?

You take and cut the pattern of a horse or of a tea cup on paper. Cut another by that pattern, another by that last, another yet by that last, yet another by the last and so on; by the time you reach the twelfth cutting you will have a shape so utterly unlike the first one that the horse himself would not recognize it. Continue the cutting to the twentieth edition and you will have a shapeless bit of paper.

Take the sentence:

"The dog would have died if they had not cut off his head."

See how many different constructions may be given to the sense by accenting different words.

The *dog* would have died, &c.; a cat probably would not.

The dog would have *died*, &c.; cutting off his head saved his life.

The dog would have died if they had *not* cut, &c.; would have died anyway, &c.

The ideas in this instance are plain to be seen. There are cases, however, where the discovery of the sense is extremely difficult, and cases have been known, in clear well-bred literature too, where an appeal to the creator of the idea was absolutely necessary to close discussion in regard to the intended meaning.

Creators die, so that settles that. Then where are you?

A mother, brother, wife, a faithful pupil of the author who *knew*, who heard him talk, sing or play the idea, could, if moderately intelligent even, be relied upon to say if the writer meant to accent this or that word and give this or that inflection. In passing the ideas down the line, however, to the third or fourth generation, there is much danger, and the paper pattern cutting must be remembered.

Think of the harm to original thought in the hands of a vain or ignorant thinker! In the case of that dog, for instance, one pupil with a love of dates and details might make the legend read:

"The dog would have died on the 15th of September, if," &c. Another who thought she looked pretty while saying the word "Thursday," would add: "The dog would have died on Thursday if," &c. Another, with a strong love of local color might add: "The dog lying on the red

carpet would have died," &c. Another, with a sense of animal color would have it that "the yellow dog on the red carpet would have died," &c. A sympathetic damsel would have it appear that the dog's head was aching, drooping, shaggy, &c., at the time of its taking off; one with a sensational turn would insist on the speed of the operation, "If they had not immediately cut off his head," &c.

Until finally the simple account is so garbled with color, sentiment, drama, date, detail and false encumbrance in general, that the plain, simple first proposition is completely lost sight of in the garniture. This is an evident lack of tradition.

Says Mme. De la Grange, an artist who has enjoyed the personal friendship of the representative writers of French, German and Italian schools, and with whom Gounod analyzed every musical thought almost that he had written: "I have never yet seen a *Marguerite* who saw the part as Gounod meant it to be seen. No one gets it. It is a dual part; it requires two women. In the effort to be artistic and dramatic—theatric in fact—they all make too much of the first half. Could they but see the unformed, unawakened, undeveloped, unconscious creature that the French tone poet painted in his sweet humming voice before the piano. What simplicity, what latent charm, but how latent! No dawn ever crept more imperceptibly over nature than womanhood over *Marguerite*, not reaching its meridian till after the death of her mother. And to what climax does it reach? As dawn to midday? No, I have never seen the dawn of woman expressed as Gounod sang it!"

That pathetic epoch in itself speaks for the success of cutting pattern by pattern, for surely no rôle has been more taught than *Marguerite*. Mme. De la Grange has it right, probably others have. Probably many musical minds among his intimate friends have it who have never been capable of expressing it musically; but assuredly it would not require a Gounod to discover the absurdity of conception shown in the average Jewel Song.

Gounod never meant the bizarre attempt to be dramatic, without having the first instinct of drama color necessary to that difficult rôle which we see continually. Gounod surely never meant a *Marguerite* to pounce upon the mysterious present of a mysterious lover with all the mercenary avidity of a petted belle pouncing upon jewelry windows of the Rue de la Paix or Broadway. He never surely meant her to "sling" the bouquet as some cheap and worthless object now that she had got a costlier thing. He did not think her a common flirt.

Marguerite was not a prima donna, neither was she a new woman nor a woman with a past. She was a born lover, latent; well born, well brought up and badly watched. Nurses, spires and mothers failed her. The devil gave her the best she had in her short life, and *Faust* would have made her a good husband after all had not the bringing up, which trained much and protected little, not blinded her good sense to the fact.

By the way, in this connection there was published in *THE MUSICAL COURIER*, shortly after Gounod's death, some thrilling words of the composer while coaching a well-known French singer in this famous rôle. He tells exactly how he felt and what he saw in creating *Marguerite*, and the things to be avoided in the conception. It must have appeared about January, 1894, possibly the December preceding or February following. It was translated, I think, from the *Figaro*. If some one will take the pains to look that article up and send it to me here I should be deeply grateful.

CAN ANCIENT TRADITIONS BE PRESERVED?

When a soldier kills an enemy on a battlefield he does not employ the same anatomical science of detail as does the scientist who performs a surgical operation in a clinic. Our masters did not write for the sake of writing; they thought and imagined by means of music, and with their other imaginings they imagined comprehension on the part of those who should hear, and so neglected to indicate as fully as we could wish by what means those thoughts might be expressed later on. Besides they did not have the modern mechanical means at hand for making such indication.

Still, able orchestral leaders, faithful, honest artists who

thought more of art than themselves, who worshipped master thought as a religion, and true students preserved traditions as well as they could till systems of marking were developed. Yet there is always danger of misconstruction.

And here we are again up against the humility, the self-effacement, the prayerful search, the thoughtful research necessary to go back into the time and down through the heart of the master who made subtle harmony, not common speech, the means of transmission of his divine message.

Talk about "playing" things! Why do they call it "playing?" It is an awesome thing to dare interpret a Beethoven thought, and the word "tradition" spells prayer and fasting and clairvoyance—when it comes to touch the work of inspiration.

THE SOURCE OF TRADITION.

Speaking of Beethoven, one of the most impressive representations of him in Paris is a life-sized statue possessed by M. Giraudet, made by the French sculptor St. Vidal, who it seems, although a sculptor, was possessed by Beethoven spirit. He knew and loved everything he had written, read everything ever printed about him, talked of him, thought of him, wept over him.

The statue represents a figure of Fame, in which pathos and triumph are strangely blended, brooding over the figure of the composer. The latter is not more than a bust, but it is not at all a bust. Indistinct, vague, unoutlined as to form, the arms crossed over the breast, the eyes closed, the soul of the man stands out there under the brooding Fame.

Over the face lies—the shadow of the Golgotha of Life! The one life Golgotha. The point when in the full force of life hunger renunciation to higher things is forced for the sake of the message to be sent through a chosen soul; the point where present and future first meet in fatal and final combat for the mastery; when the futility of the struggle with a ruling fate that is stronger than desire is first realized, when divine submission first sets in, while human nature is fierce and strong—a renunciation made at the bayonet's point with defiance, sullen resistance, scorn for the mastery, pride, a vague first gleaming of the lofty and divine inspiration that is to replace all human joy—and an unutterable and eternal agony of regret—the point when the rising soul passes into the paradise of prophecy, while the suffering body goes down into the tomb of night and tears.

That is what is on Beethoven's face, and you cover your eyes when you see it, for shame that one must suffer for many.

There is a servitor who could carry the pure tradition of music from infinite space when it began out into limitless eternity into which it is going—without aid from one of the other musicians—all alone!

That is why he had to suffer, or maybe it was because he suffered that he became that. God only knows how the thing is arranged. Maybe that's all there is to the story of Golgotha.

TRADITION IN ACTING.

One of the supreme advantages of Paris to a musical student from the New World is the possibility of contact with the original composers while living, with people who have known and studied with the composers who are recently dead, and with art apostles who guard and insist on ancient classic tradition as articles of religion.

Tradition in acting, however, looks sometimes as if it were a virtue carried to excess over here. Acting is in no sense creation, it is always interpretation. There is no such thing as the "creation of a rôle" by an actor, it is always the expression through the personality of the creation by the author. More palpable than composition, and appealing to the lowest of the senses, the sight, the details of acting engrave themselves more indelibly and to a wider field of observation than can those of music. While imitation stands for nothing whatever in creative writing, it can stand for much and by some be made to stand wholly in place of imagination and fancy in acting. Then, too, libretto writers, especially musical librettists, depending much for effect on extraneous mediums, create in the broad, bold, loose lines of ordinary story telling—mostly of abominably poor story telling—without any of

the subtle qualities that would demand implicit obedience to small things through fear of misconstruction.

Interpretation of a story, anyway, is dependent more upon the application of personality to that story than upon inherent laws of expression. As there are various ways of making that application *without harming the truth of the conception* it seems wasteful to hamper usefulness by too great rigidity to custom.

Tradition in acting dates from the first mounting of an opera and the so-called "creation" of the rôle. On account of the facility for capturing the details of this first picture a perfect phonograph of it is taken with aggravating accuracy, and, unrestrained by the mystery which surrounds musical creation, every individual person constitutes him and her self censor of following performances.

Calvé is even somewhat ultra in the matter of tradition, holding that none but the broadest, most incontestable principles should be imposed upon interpreters, and that routine should be abandoned even between stage comrades, who should all move in obedience to the spirit of the piece, with the concentrated vitality of a magnetized party, not in response to stage business blue laws.

Of course it is true that one personality is seldom sufficient to adapt itself to several distinctive characterizations. Therein lies the great actor's power. The woman with the most comprehensive personality is, other things equal, the greatest actress. That is why Bernhardt is great, and that is why she is her own directress; she had to get out from under tradition to express all that she saw. She is here now to create traditions.

A woman of different qualifications but equal insight could not safely tread in those footprints, however, while a woman of restricted qualifications and insight should and could do nothing else.

It is not the facts of detail in acting that impress an audience, it is the exercise of a vivid and trained imagination, an immense perception and a personality wholly obedient to the dictates of these mental qualities. While certain fundamental principles are imperative in acting, that a woman should be *fully prepared* to exercise her personality, and above all be possessed of imagination and perception, are much more important than is slavish obedience to the movements of a first actor simply because she was the first.

TRADITION IN COSTUME.

A few weeks ago in these pages was printed a story of the despair of a prima donna as to getting costumes in America, and her saying that a milliner's or man milliner's sole idea of theatre costume there was of something dazzling, that like circus robes would shine in the distance.

In Paris the question of costume is a large and important feature of the mounting of every new opera, and its knowledge forms part of the qualifications of the useful prima donna.

In talking over new scores with composers I have been astonished to find with what accuracy of detail they have entered into the subject of costume, not only of general effect, but of materials, kinds of stones, shapes of crowns, symbols used in different nations, &c., not with a view to autocrating the subject, but in order to be able to render assistance, correct error and make suggestions for the good of the subject. Directors read and search libraries, and even travel to gain the "living truth" in regard to apparel. Indeed Mr. Gailhard has spent his summer in the locale which is to bound one of his new operas, looking up this very thing. Delna studied in the musées of the Louvre old books, portraits and histories for her *Orphée*. In fact "all hands turn in" to make the costumes historic and real as possible.

Of course the women here will wear corsets even when swimming or lying on a morgue bench. Despite directorial edicts and decisions they will add a Louvre flounce or a becoming float of lace, and ribbons are dear to their French souls; but those are only little individual peccadillos, the race principle is to do all detail to the last degree of perfection, so far as they see, and theatre habit is to dress superbly suitably. Dressing is a large part of the illusion of a play and should be harmonious, or so much is lost.

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life and wasteful agency life are over and they find themselves face to face with a début. Now, when personal appearance and stage presence are a big half of public requirement women cannot dress in "gunny sacks."

About the only young song bird I have ever known who had all the money and comfort necessary to her study and début is Miss Della Rogers, of Denver, Col. I have seen her prepare for three important débuts, and each time I have said: "What on the face of this earth would you do if you did not have wealth and family to fall back upon?" A beautiful girl, with superb form, all the more reason why raiment should not be neglected on the important occasions of conquering a new world.

In the neighborhood of 10,000 francs (!) her mother asserts has been the expense of the outfit for her engagement the coming season at the Jassy Royal Theatre in Roumania. And remember this was only supplemental to the other two, which each cost similar pennies. To be sure, she has some nine rôles to sing this year, all of the most "distinguished and fashionable" in histrionic literature.

Let's see: There's La Favorita, two costumes; Samson and Dalila, two; Vivandière, two; Cavalleria Rusticana, one; Lohengrin, one; Trovatore, one; Prophète, one; Rigoletto, one; Carmen, four, and while details are in order it may not be amiss to say what they are.

In addition to the individual efforts mentioned above, costume tradition is boxed up in the theatre safes here in the shape of colored engravings, the care of special artists whose task it is to make collections of designs from history and research, and from successful creations, for approval by the powers that be. For poor singers, who are thankful to get covered any way, there are ready made garments at hand, but for a swell with beauty to pet these tradition cards are submitted to her, when she selects and buys her own materials and makes as much as she possibly can of her personal charms while being as obedient as possible to decree.

The operas have then their chief dressmakers and costumers, with work girls under them to turn and twist the ready mades for the poor, and to superintend the private costumes for more fortunate artists. Nevada swears by Félix. Melba is very particular about her dresses and spends much time and trouble, especially over those for a new rôle. Mlle. Muelle, the efficient and graceful head of the Opéra Comique dress destinies, had charge of the following "dramatic dreams" for Miss Rogers:

The Vivandière costume is based on black silk pantaloons, which are not as carefully tucked out of sight as they would have been before the bicycle day came in. Then there is the famous peasant's cloak of horse cloth, striped and smelling of hemp, and the Salvation bonnet of yellow straw trimmed in soiled red and blue ribbons, and the bonnet de police, a soldier jacket with 100 république buttons, droll enough looking garters, dark and light skirts which are soiled professionally with a brush dipped in soot water, and the regulation "canteen," which, by the way, Delna had filled with real bona fide rum to give the soldiers a little smack between times, and which, no doubt, accounts for the very realistic and heartfelt manner of this part of the performance.

The Cavalleria costume is a copy of the original from Naples, green skirt, with yellow, green and blue tablier heavily embroidered in colored silks; a waist of cream colored cheese cloth, bodice of blue velvet, yellow laces, bijoux to match and headpiece of white and gold.

Lohengrin, a homely Dutch thing in brown cloth with mauve medallions and embroideries, corsage of brown peau de soie and rich medallions, heavy cord to match, rich mantle of blue and gold and fur, pink satin lining and bijoux to match.

Rigoletto, the Bohemian part, red and yellow, with fringe and embroideries in dainty style and handsome materials.

Trovatore, white cloth skirt with crimson embroidered points, silk shawl in garnet and gray, scarf, headpiece of strawberry color with white fringe.

Prophète, purple and blue over light blue, lace undershirt. All these things have added mantles and adjuncts innumerable, all of nice material and perfect adjustment.

The Dalila costume is superb. Its tradition comes straight out of the Bible, and is as wicked and fleshly as is possible

to make clothing. There are first flesh colored tights from top to toe and with toes, and one straight piece robe of shimmer and nothing of Nile green, embroidered solid in precious stones and silks, turquoise and pearl colors predominating. The "sleeves" consist of a line of colored stones, and the bust is "enveloped" in the same style of garment. The bijoux for this costume alone cost over 1,300 francs.

The second act costume, symbolic of strict biblical innocence, is a shimmer of nothing in white over flesh tints, with incidental floats of nothing as drapery. The mantle of green and gold which covers this in the waiting scene under the trees is easily dropped with the cry:

"C'est toi, c'est toi, mon bien aimé." In the regular "remorse act" the usual black veil is added.

The mantle in the Favorita marriage scene is one of the most beautiful creations in the outfit. It is of mauve satin, with immense train embroidered heavily in stones, with white fur line and heavy pink lining. This alone cost almost 1,500 frs. The brocade white and gold of the ordinary robe was 25 frs. a yard. The style is the familiar traditional one, but the goods and work are all superior.

The decoration and embroidery of all these things is handwork, every stitch, and that is where much of the money goes to. Then there are sandals, stockings, skirts, symbols, crowns, bracelets, &c., all nice.

One does not dare contemplate the ordinary living costumes, with all their train of extras and belongings, which are inseparable from the maintaining of position as a prima donna of superior tendencies, who travels and lives in keeping with that position.

And really, where are you if you do not do things that way now? You can't impress your own church minister without it. The best hypocrite you know, with the smoothest face, winks at it while he calls you a good little brown mouse. And what's the use?

And then the tra-de-teons, you know, my dear. Traditions to hand down—if nothing else.

Much about home folks in next letter.

FANNIE EDGAR THOMAS.

Voxometric Revelation.

[From the LONDON MUSICAL COURIER.]

Editors The Musical Courier:

IT is greatly to be regretted that the author of the book entitled Voxometric Revelation has adopted a style of diction which is calculated to prejudice every cultured reader against it, for there is one point at least in the system set forth which merits the attention of teachers of voice production, namely, the use of the vowel E instead of "Ah" in the early stages of vocalization. Dismissing Mr. North's attempts at scientific explanations, as they are more detrimental to his method obtaining credence than otherwise, controversy might with advantage be confined to the following statement, given on page 127, with reference to the method in which the vowels should be used:

E—as the *builder* of the voice.

OO—as the *toner*, to be used for beautifying the voice.

OH—The best adapted for power, that is, to strengthen the voice; and also for increasing the range of the tone downward.

AWE—Is the best one to use for practicing tongue position, as in forming this vowel the tongue naturally assumes the best position for singing.

AH—Good for general practice, but must only be used in this capacity *after the foundation* of the voice has been built, and provided E controls the tone of this, as it does all others.

I—Is the best vowel to raise the soft palate, which is essential to keep the tone clear and ringing.

AI—Is the most suitable to give good facial expression, positioning the lips and shaping the aperture at the mouth.

"It is also to be distinctly understood that the higher in pitch the note to be sung the *lower* in the chest it must be directed; *because* the higher the note the more vibrations it contains, consequently the heavier it is, and *therefore* the more sound-board it requires." (Page 146.)

Some opinions from voice trainers on the above points,

especially the first and last, would scarcely fail to be instructive.

All earnest workers are ever searching after truth, and if Mr. North has stumbled on a good method for producing the best tone possible from the human voice, it will be quickly recognized and gladly adopted. But the value or worthlessness of this system as a whole can only be proved by widespread experiment and considerable experience with many voices, for our scientific knowledge of the causes of vocal tone is not yet sufficiently advanced for any method of voice production to be at once pronounced entirely wrong or right. Owing to this the wildest assertions can be made with comparative safety, but assertions, however vehemently advanced, prove nothing—except the self-confidence of the writer.

The theory of what is called "the inversion of our musical vowel scale" (page 138) is to me a hopeless muddle. The author says that "the law of vowel handling the voice upward in its scale order, more and more forward to the hard palate as the voice rises, while the inversion of that scale at the chest, under the law of sound, is spreading the vibrations downward to the end of the sternum bone, which is the 'finger board' of the voice." In a diagram the supposed position on the breast bone is given of the vowel sounds in the downward order of oo, oh, awe, ah, i, ai, e, thus dividing the "finger board" into seven parts. In a musical example on page 145, however, an eighth, presumably the E, position is shown to extend over the interval of a fourth, that figure being placed over the notes E and B. Now, if there are various vibrational points on the chest bone, they can only be caused by the difference of the pitch of the note sung, irrespective of the vowel sound. The difference in pitch between E and B must therefore cause a change in the vibrational point. But if so, what becomes of the theory of the "inversion of the vowel scale," for it is obvious that instances will arise in which some vowel sounds will be vibrating in the position assigned on "the finger board" to others; as, for instance, when an entire octave is sung to one vowel sound. How the vowel sounds other than E can "be imbued with the controlling and influencing properties of E" (page 141) I also fail to understand. At the same time, this "inversion" theory may be classed among those efforts of the imagination which are helpful to some students to get them to sing more directly from their chests in certain portions of their voices, but, scientifically, it appears to me on a par with Mr. North's deduction, on page 112, that Rubini's vocal ligaments were stronger than his collar bone.

What Mr. North means by the "false speaking voice" is, too, somewhat hazy. Perhaps he refers to those Americans who pitch their voices too high, and speak through the nose. Of course, no singing tone produced on such a basis could possibly be satisfactory, but a good speaker sets his chest bones in vibration in the same manner as the vocalist, and the brothers de Reszké may be cited as an example of the excellent results accruing from building up the singing tone on that of the speaking voice.

For very many years past I have been called upon to consider and comment upon the various theories concerning voice production, and may claim to be well acquainted with them all. I find in Mr. North's book a repetition of much good advice to students met with in most modern works on this subject, but I have failed to discover in Voxometric Revelation either a "voice measure" or a "revelation."

Yours obediently,
F. GILBERT WEBB.

Sight and Sound.—This story is told in Italian court circles: One day the Queen put on spectacles to decipher some music that the Prince of Naples wished to hear on the piano. They were spectacles with golden wires, made to pass behind the ears. The King cried out against them; he declared them ugly; he vowed he could not bear the sight of them. The Queen pleaded that she could not see the notes without them. His Majesty said in wrath, "If you wear those dreadful glasses, then I'll sing!" As he is without the sense of time or tune, this threat was too terrible. The Queen and the Prince renounced their "practice," and the unmusical monarch remained master of the situation. The King admits that music is not merely noise to him but it is "very disagreeable noise."

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BRITISH OFFICE THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., September 12, 1896.

MR. FFRANGCON-DAVIES will be the guest of Madame Patti-Nicolini at Craig-y-nos Castle from Saturday on for a week.

Miss Regina de Sales has been engaged for the Scottish Orchestra concerts, the Belfast Philharmonic Society, the Dublin Musical Society, the Crystal Palace, and other of the more important concerts of the coming season.

M. Colonne will take advantage of Mlle. Plegi's being in London to give parts of Berlioz's *Faust* at the opening concert.

Mme. Bishop Searles, the mezzo soprano from Cleveland, who has been studying with Randegger, Shakespeare and Henschel in London and Mme. de la Grange in Paris during her vacation, returns home next week.

Miss Anna Metcalf, a soprano from Los Angeles, has been in London some little time, working with Randegger and fitting herself for oratorio and song recitals. Last year she was with Vannini, of Florence, of whom she speaks very highly.

Miss Lulu Welch, from Denver, who also studied in Florence, is now a pupil of Professor Hambourg, the noted piano teacher.

Mrs. Etta Edwards, of Boston, has recently come from Paris, where she has been studying with Delle Sedie, and pronunciation with the Yersin sisters, of whose system she speaks very highly. She leaves for home in a week, but hopes in the interval to take some lessons with Randegger on the traditions of oratorio.

Mrs. Carmichael-Carr, of San Francisco, sister of our well-known composer, sailed for home last Saturday. She has been traveling in England and on the Continent, and attended the fourth cycle at Bayreuth. On her return the Carr-Beel chamber concerts will be resumed.

Miss Rosa Green has recently returned from Paris, and is booking many engagements.

Miss Otilie Sutro has now recovered from her serious illness and is going to regain strength somewhere on the coast, probably Eastbourne, with her mother and sister. There the famous young pianists will practice their repertory and prepare for the coming season. Negotiations are in progress for concerts in Paris, Berlin and London.

Arrangements for the grand opera season are now complete, and Covent Garden will reopen on October 19. Mr. Henry Higgins and Mr. Neil Forsyth announce that the season will be under the auspices of a syndicate organized by them. I understand that Signor Leoncavallo, brother of the composer, will be here, and among the works will be *I Medici* and *Chatterton*.

THE PROMENADE CONCERTS.

Thursday evening, September 3, offered the attractions of a program drawn from miscellaneous sources, one of the works, a selection of graceful and pleasing dances,

from the pen of that very clever woman composer, Chamade, being given for the first time in London. Wormser's *L'Enfant prodigue* suite was also interesting, and not too well known to be hackneyed. The vocalists were Mme. Belle Cole and Mr. Ffrangcon-Davies. Friday was a Beethoven night, and although the program contained nothing that was not known in every detail to most of the audience, yet the magnificent power and ever fresh beauties of this kingly composer's scores were as delightful as ever.

The performance was most satisfactory and complete. Mr. Frederick Dawson played Beethoven's Fourth Concerto with power and brilliancy. Mme. Svetlofsky (an artist whom fate has kept too much in the background) and Mr. Watkin-Mills, both great singers, were the vocalists on this occasion.

Saturday was a Popular night, and the hours were made merry with a number of lighter works of the French and Italian schools, with a burst of splendor and genial strength in the shape of the Meistersinger overture by way of contrast. The only novelty of the program was a set of pieces from M. Theodore Dubois' dramatic idyll *Xaviere*. M. Dubois is the present director of the Paris Conservatoire, and one of the profoundest musical scholars in the world to-day. His compositions, while often deficient in power, are invariably pleasing, artistic and models of style and construction. Mr. Lloyd Chandos sang with much effect a song of considerable melodic charm by the conductor, Mr. Wood. Mme. Lydia Lebrun and Mme. Belle Cole shared with Mr. Chandos the vocal honors of the evening, and Miss Miriam Timothy contributed a harp solo.

Monday was again devoted to the mighty muse of Wagner, but the selections on the whole were hardly as interesting as were those of the preceding Monday. Still, what can be finer than Rheingold and Meistersinger selections, or more magnificent than the Huldigungsmarsch? Mr. Ffrangcon-Davies gave a splendid reading of *The Term's Expired*, from the *Flying Dutchman*, and Mme. Marie Duma sang *Elizabeth's Prayer*, from *Tannhäuser*, with fine feeling. These two vocalists were also heard together in a duet from *The Flying Dutchman*. Mr. Ffrangcon-Davies' singing of the *Pagliacci* prologue in the second part of the concert roused the audience to the greatest enthusiasm.

On Tuesday Gounod's familiar works were drawn on for a very enjoyable program, the entire third act of *Faust* being probably the most generally admired item of the evening. The vocalists were Miss Marie Titiens, Miss Emily Rasey, Mr. Lloyd Chandos and Mr. Lempriere Pringle.

Franz Schubert, whose works are by no means too often played, was found sufficient to draw together a large audience last Wednesday, and I hope that some of the best of the works heard on that occasion will find a place on the Promenade programs again this season. The vocalists of the evening were Miss Isabel Macdougall (who, though of Scotch origin, was born and brought up in Florence) and Mr. Ffrangcon-Davies. The program contained Schubert's F minor fantasia, which had been orchestrated by Herr Felix Mottl.

HEINE AND THE FLYING DUTCHMAN.

Editors The Musical Courier:

In your issue for the 27th ult. there appears a leading article signed "G. R." (abridged), upon the subject of Heine and Wagner. The abridgment of "G. R." reminds me of Wagner's pleasantry concerning the "shortening of two English musicians" in his criticism of E. Devrient's *Recollections of Felix Mendelssohn Bartholdy*; but whether it is "G. R." himself who is "abridged" or simply his contribution, I should be greatly obliged if you would allow him to so far expand again as to state his authority for saying that I "err in assuming that Heine could have seen this Adelphi melodrama on April 7, 1827,

for Heine was then with his parents at Lüneburg." In my article in the *Meister* of February, 1892, to which "G. R." refers, I explicitly combated the probability of Heine's ever having seen Fitzball's preposterous melodrama, and I should have been only too glad to shorten my line of argument by a valid proof that Heine did not arrive in England until after the termination of that piece's run on April 7, 1827. But unfortunately the facts of the case were against the primrose path of alibi, after exhausting every ordinary means of discovering the date of Heine's entry into London, through the courtesy of the present governor of the Bank of England. I obtained from the Messrs. Rothschild a definite piece of information which makes it physically possible for Heine to have attended that last performance—possible, but to my mind still improbable. This information, published in my article of 1892, was to the effect that "two drafts drawn by Solomon Heine in Hamburg on March 13, 1827, to the order of Heinrich Heine, were presented for payment to the Messrs. Rothschild in London on April 6, 1827." Your contributor will no doubt pardon me if I consider such an authority of greater weight than the unsupported *ipse dixit* of a couple of initials, for documentary evidence should be met by evidence of a like nature. When that is done, but not till then, I shall be most happy to improve my conclusion by an amendment which tells entirely in favor of my main hypothesis.

One further point. "G. R." quotes from Wagner's *Collected Works*, "the treatment of the redemption of this Ahasuerus, which Heine borrowed from a Dutch play of the same name," and adds that "it is strange that Wagner should seek to deprive Heine of the merit of originality, especially as it is well ascertained that no such play exists or ever existed." This should not appear so very strange, however, since Heine prefixes his story of the *Flying Dutchman* (in his *Memoiren des Herrn von Schnabelewopski*) with the words, "In Amsterdam, where I soon arrived, I saw him himself as large as life, the terrible Myn Heer, and that upon the stage." In fact, the whole story is related in the form of an account of a performance "at the theatre in Amsterdam"—an artistic fiction which Wagner seems to have read too literally.—Yours, please unabridged, WM. ASHTON ELLIS, September 8, 1896.

F. V. ATWATER.

Dampening the Whistler.

CHAUTAUQUA, N. Y., September 12, 1896.

Editors The Musical Courier:

I BEG you will kindly allow me space in your valuable columns for a word about the whistling solo recently advertised in the Chautauqua program, as composed by my highly respected uncle, Mr. Edgar H. Sherwood. The announcement was such a surprise to me that I investigated and found that the lady had taken his piano solo, a favorite piece, *Anemone*, and adapted it to her requirements, without either the knowledge or consent of the composer. With all due admiration for the whistling profession in music, it is but justice to both my uncle and myself to state that we have never yet undertaken to compose any music for this specialty, and must really confess our ignorance of the requirements of this style of composition.

Very sincerely yours,

WILLIAM H. SHERWOOD.

New Operas.—Massenet is hard at work on his new opera *Sapho*, the text being based on Daudet's pornographic novel of the same name.—Ch. Widor is busy on the completion of his new opera, *Les Pêcheurs de Saint Jean*, which will be produced at the Paris Opéra Comique.—The first performance of *Canargo* by Di Léva will take place at the Argentina, Rome, and that of Franchetti's *Pourcéangnac* at Naples.—In Ghent a one act opera, *Razzia*, has had great success.

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ROME, September 4, 1896.

"LE JEUNE ÉCOLE RUSSE," INCLUDING MOSSOURGSKI.
RUBINSTEIN AND TSCAIKOWSKY.

IN our last searching for Mossourgski, apart from his "gray bearded companion"—by means of M. Arthur Pougin's present number in his masterly series on Russian music—we reviewed the two chief precursors of le Jeune École russe, Dargomijsky and Alexander Séroff, analyzing their influence on that school whose consideration is now such an important matter in the musical world. To-day we study those two strong, grand independents, Anton Rubinstein and Pierre Tschaiakowsky. Following we shall have the school itself.

Says M. Pougin: "Before talking of the group of artists mentioned in the preceding chapter, including Borodine, Mossourgski, César Cui, Balakireff and Rimsky-Korsakoff, who affected the highest disdain for all who indulged in personal ideas, thus stepping outside their own current, I want to introduce the two musicians whose genius is the crown and glory and highest honor of contemporary Russian music. The two noble figures of Rubinstein and Tschaiakowsky stand before us, proud, manly, high above emulation, high above rivals, * * * themselves demonstrating real art with the most radiant and incontestible éclat. While the indisputable talent of a Borodine, or a Mossourgski, or a Rimsky-Korsakoff, to whom it would seem unjust not to render homage, is acknowledged, it is also evident how they pale before the vigorous, original, powerful, generous temperament of the two great artists whose death is a national grief to Russia. Both gifted by nature with a marvelous manner, both tremendous workers, both indefatigable producers in all fields, with the same joy and the same felicity, writing one after another operas, ballets, symphonies, quartets, vocal melodies, grand instrumental compositions, it seems that these two great artists arrived at the limit of human activity, and if their production is unequal it is so large, so tremendous numerically, so remarkable in its ensemble that we may pardon whatever little weaknesses appear in the works of two creators who merit the admiration and the recognition of all those who truly feel the beauty and grandeur and nobility of art.

"Anton Rubinstein was not only a composer of the first order, but one of the greatest and most extraordinary virtuosos of the century, * * * astonishing, prodigious, colossal, of the most diverse faculties and the most opposite qualities—graceful, vigorous, elegant, powerful, apt in all his styles, producing emotions in his audiences they could never forget. He interpreted Beethoven or Weber, Schubert or Mendelssohn, Schumann or Moscheles, Liszt or Chopin, each stamped with their own marked characteristics, marvelously comprehended and revealed, each with equal perfection, equal triumph, the same artistic ideal, the same exquisite and intelligent interpretation. His virtuosity was superb, proud, vigorous, grand; for more than half a century it charmed and moved and astonished his contemporaries in all countries and compelled admiration in all latitudes.

"It would be difficult to designate a single country of Europe where he did not travel, a single point of the Old World—not counting the New—where his enchanted and enchanting touch on the piano did not awaken the greatest

delight." And then M. Pougin draws a grand character picture of this great Russian genius; he shows how intense was his knowledge, how symmetric were his dissimilarities—that is, the perfect sympathy that existed between the marked traits and features of his art and his character and personality. M. Pougin's study is, like its subject, great, all-embracing; it is that of a metaphysician, a psychologist, a littérateur, an artist, and over and above all a true and erudite musician. His color and contour, his details and ensemble make his sketches admirable, fill and imbue them with the moving power he attributes to his subject. His bold, free, untrammelled style unites in marking his own works with the exquisite and forceful qualities Rubinstein painted in his tones. It is evident that he loves his subject; that he was himself one of those who felt his insuperable power; that he himself feels and knows the intimate translation, the ideal translation of the grand and tender language of harmony of which Anton Rubinstein was such an interpreter in all its phases and in all its relations with the soul of man with his progress, with the influence of things which, is education; what Nature sings to us in tempests, sunshines, calms, hours of promise, depths, heights, of how our very being is bound to hers in the tenderest, most vital way.

Rubinstein felt and understood all this; he had the essence of principle in his soul, the intangible greatness on which principle depends, and so he played upon the chords of men's hearts, if impulsively at times, as no one can play on them by the simple mastery of rigid rules; he touched them as none but the broadest, widest, freest, most independent soul could touch them. A mother's kiss, a lover's passionate embrace, gratitude to God, love of country, love of humanity, the majesty of the sea; the exalting, upward tending beauty of the hills; the breadth of the plains, the insuperable power of a great forest, the tender beauty of the morning sky to the rich, mellow glow of sunset; the clinging, luminous softness of Italian mists; the perfumes the flower censurs chime out into the air; a baby's smile, a poet's inspiration—these are the things with which that matchless goddess Music deals as part and parcel of herself. If in her proud and exalted sovereignty she strikes a chord of passion, anger, pride, she may move as only a sovereign can move among these things whose contact might mean pollution to lesser powers. One sentiment alone is not in her province, one only she cannot depict—that which makes men's hearts sorrowful. She is too glorious, too lofty, too intimate a part of inspiration, too subtle a medium between heaven and humanity for that. She lifts, and not depresses us; exalts and not discourages; bids us hope and trust and be brave, go straight to the centre of the battlefield with firm, ringing step and our faces full upon the foe. Sea, plain, mountain, trees, rivers, flowers, are they not each parts in the grand melody God's harp—the world—is always sounding above, about, beyond us, if we will only stop to hear it? How, then, can we be disheartened or afraid?

Rubinstein and Beethoven have interpreted these things for us. Wagner has told us through symbols how they may affect our lives; Verdi has given the transcription of these effects. Wagner was one of those artists who, studying past history, the records of men's inner lives, the principles and powers and idealizations which people mythology, in the light of present character and present events, learned how to adapt all that was best in the one to the ennobling and development of the other. He was not immovably fixed beside the ancients, he was not so egotistic as to delineate himself; he worked for a high purpose in his melodic histories and records, and analyses and axioms; he transfused great thoughts, great principles, impelling motives, absorbing passions in a beautiful and quaint figure symbolic of what the perfect unity of these things may mean, just as the character of the Christ symbolizes what is perfect, unselfish love and how it may revolutionize the world. But to our Independents again.

Rubinstein's father was proprietor of a crayon factory

in Moscow at the time of his famous son's birth, which, according to his baptismal certificate, was November, 1820. (He died November 20, 1894.) It was from his mother, a lady of broad and high culture, that he inherited his rich gifts, which were lovingly and proudly cherished by her. His concert life began at Moscow when he was only nine years of age. His teacher, after the gifted and devoted mother, whose side he had seldom left and with whom he passed long, delicious hours at the piano, was Alexander Villoing, author of an especial and highly esteemed method. In 1840 Professor Villoing caused his young pupil to appear in Paris, where he produced a furor of surprise by his rendering of Bach, Beethoven, Hummel, Chopin and Liszt. The abbé, who was present, was warm in his encouragements. Before returning to Russia Villoing took his little pupil to Holland and to England, where he astonished Mendelssohn as he had astonished Liszt; to Germany, to Sweden and to Denmark, always with lively success, which after his return was still more pronounced. His younger brother Nicholas had also demonstrated such remarkable talent that their mother took them both together to Germany to study composition, notwithstanding their tender years. At Berlin she presented them to Meyerbeer, on whose advice she confided them to the celebrated Professor Dehn, with whom they studied six years. In 1848 we find Rubinstein again in Russia. His father was dead, and he established himself as a teacher of piano at St. Petersburg, giving several concerts to better introduce his own compositions. His talent and courage and vigor had won for him an excellent and powerful protectress in the Grand Duchess Hélène, whose warm and cultured encouragement was always ready for him, and in whose palace at Kamanoi-Ostrow he passed his summers, devoting himself to his beloved writing with perfect liberty in that simpatica ambiente which means so much to an artist of whatever kind. It was at Kamanoi-Ostrow that Rubinstein wrote his first opera (he was only twenty-three), Dimitri Donskoi, which was well represented and gratifyingly received under the protection of the Grand Duchess. One of the three other operas he wrote at this same time, les Sept Chasseurs siberiens, was presented at the Grand Ducal Palace in Weimar in 1854, the German translation being made by the celebrated Peter Cornelius.

It was the laudable ambition of Rubinstein's compatriots that his remarkable genius should be known by personal contact in all parts of the world. It was the Grand Duchess Hélène who, joining with the Counts Wielhorski in furnishing the necessary means, brought this about in 1857. Rubinstein's first destination was Paris, where he produced an astonishing effect, presenting some of his own most important works, among them his delicious quartet in *mi minor*, his sonata for violin and piano (op. 19), a veritably majestic work, full of energy and passion; his concerto with orchestral accompaniment in *sol maggiore*, as full of originality as of beautiful melodies and new harmonies. His success, not only as a virtuoso, but as composer, was gigantic. From that moment Rubinstein's career was triumphant; he went straight from victory to victory, like the conqueror he was, exciting all Europe with admiration and finding his public always inspiringly sympathetic. He was called away from Paris, which he loved and which loved him, to establish the Conservatory of St. Petersburg, of which he was made director, and the Russian Society of Music, and to complete several compositions of all classes and all ranges of sentiment. His position in St. Petersburg was unrivaled; he was recognized, admired, honored by all in his country, except the very few, as chief, as master, as model. But where there is true greatness there is also always envy. I have seen a great master, his whole being sensitive, vibrant, as only a perfect musical organization can be, suffering the tortures of the inferno from the despicable taunts of would-be rivals and self-appointed critics. To such a great-souled, beautiful nature I would say: "Why mind these little things? They are like the passing of a

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little tempest among the branches of a great and stately pine. Instead of breaking or maiming the whole tree, it only stirs its foliage and sends its strong, rich odors out in wider circles through the world!" Still, though the moment is bitter and difficult in its passing, we may only bow our heads and bear it trustingly, for nothing develops grander beauty in a grand and beautiful nature like suffering, nothing gives birth to more beautiful solaces, to more exquisite power for stilling the sobs of others, than this same suffering.

So the jeune école russe affected the work and the fame of the grand artist it disdained and inveighed against! Perhaps it was under this sting that Rubinstein wrote the two or three works that may be called violent, passionately so, but that, under whatever circumstances, in whatever light, must always be superb.

"If Rubinstein did not have declared enemies he had at least hot adversaries in his native land, who obstinately refused to recognize his superiority, rebelled against accepting his principles, combated him each day with an ardor worthy of a better cause. These were the members of le jeune école russe, so intransigent, so vain, so selfishly proud, whose will it was to revolutionize art, and who saw and admitted no good in anything that did not come from its own ranks, making ridicule of any artist so audacious as not to bow the knee and give submission to their sovereignty; this young school that neither feared nor hesitated making itself ridiculous by denying Rubinstein's *nationalité artistique*. That I may show how literally true this is I will quote the exact words M. César Cui himself published:

"It would be a great error to consider Rubinstein as a Russian composer. He is simply a Russian who is a composer. (Is not the distinction adorable?) His music is of closer affinity with the German music; even if he tries to treat with that of Russia he lacks both national spirit and national genius." It is in speaking of Rubinstein's Fifth Symphony (op. 107), known as the Russian Symphony, that M. César Cui, the Christopher Columbus of a new musical world, has made this admirable discovery, and this because Rubinstein did not wish to servilely follow the voice and counsels of these gentlemen. * * * For the rest, the judgments of all times and all countries on Rubinstein are often so singularly diverse that he himself was amused, and in his own turn criticised his critics, writing humorously in a letter to a friend: "The Jews consider me a Christian, the Christians consider me a Jew; the classics as a Wagnerian, the Wagnerians as a classic; the Russians as a German, the Germans as a Russian;" all of which means that he was purely and simply an *Independent*, not enlisting himself with any coterie whatever.

M. César Cui in *La Musique en Russie* generously consecrated seventy-two pages to an analysis of the works of Dargomijsky, of Séroff and of his friends the members of le jeune école russe, and sacrificed about eight pages to the telling of what he thinks of those two admirable artists, Anton Rubinstein and Pierre Tchaikowsky. He cannot pass them by in silence, but it is easy to see with what amiable disingenuousness he treats them, and how he speaks of their powerful fecundity as an error. "At the most tender age," he says, "Rubinstein commenced all sorts of composition with an immeasurable facility. In this he was *un vrai enfant du siècle—du siècle des chemins de fer, des télégraphes, et des téléphones*. He has written operas, oratorios, symphonies, quartets, romances, chamber music, &c. This immensity gives doubts in itself as to the value of his work.

"Voilà," continues M. Pougín, "qui est carré, et le jugement est sommaire. * * * It is remarkable," continues M. Pougín in his clear-cut analysis of the animus that controlled these critiques—"it is remarkable that each time the writer seems to accord a good quality to the artist a treacherous '*mais*' follows directly to destroy or to mar the effect of this forced concession. Here is a curious morceau: 'Rubinstein has a melodic jet of ex-

trême abundance—*mais* he is too easily contented with the first idea, be it distinguished or banal, rich or poor. In the commencement of his career his musical ideas reflected those of Mendelssohn; it was considerably later that he acquired a more marked individuality. Rubinstein is an experimental harmonist, full of nature—*mais* he does not seem to have searched particularly for novelty. Very able in the maintenance of form, il se montre peu soucieux d'innover dans l'opéra. * * * In dramatic music he goes neither backward nor forward, appearing to have found and been satisfied with the *juste milieu*.

"Rubinstein's orchestra is perfectly balanced and plays well—*mais* one looks in vain there for the new and piquant effects, the ingenious instrumental combinations in honor among his contemporary composers. * * * In a general summing up of the characterization of Rubinstein's music we may say that it comes straight from its source without breaks; that it does not lack warmth, though it is a little artificial and melodramatic; that it is large and ample—*mais* not exempt from length. There is too much seeming improvisation; the work is hasty and of little reflection; poetry, profundity he lacks. * * * *Mais* the *lien commun* is abundant to a fault. When we find beautiful pages in his works their effect is quickly swallowed up by that same hydra of a hundred heads, the *lien commun*."

As M. Pougín says at the conclusion of this extract: "If there are a few flowers strewn about us, there is also *un joli paquet d'épines*." The deeply interesting study continues with a charming comparative résumé of Rubinstein's chief operas. "He may," says M. Pougín, "sometimes be justly reproached with in some of these opera aggravating length and evident heaviness of an orchestra too compact and *trop touffer*, while in *le Démon*, *Néron*, *les Machabées* we have pages that merit the grandest eulogies. That, as M. César Cui says, the dramatic art of Rubinstein voluntarily approaches the tendencies of the German school treatment is possible. That did not in the least interfere with his remarkable creative power. His dramatic music was not by any means the smallest part of Rubinstein's colossal work," and then M. Pougín goes on to pay rich tributes to such superb examples as *l'Océan* and the *Symphonie Dramatique*, the overture to *Antony and Cleopatra*, the fantasia *Erica*, and those two characteristic and invaluable compositions, each of its own kind, *Don Quixote* and *Ivan le Terrible*. Says M. Cui here: "Rubinstein is a German composer—the direct successor of Mendelssohn. He treats Russian music in the German manner, so that it becomes an amalgam des *moins esthétiques*. * * * He is a stranger to the poetry, the profundity and the tranquil beauty of our national songs."

M. Pougín gives an interesting résumé of Rubinstein's chamber music, continuing: "This instrumental music of Rubinstein's is distinguished by frankness of accent, rhythmic power and vitality. * * * It is essentially original, and in the details slight feebleness of measure and proportion are visible, the nobility, the grandeur and the éclat of the works are also splendidly in evidence. Rubinstein's piano music (238 compositions), properly so called, certainly places him at the head of all Russian competition. If unequal, these piano compositions are abundant in melody, grandly rich in form, full of grace and warmth and a vigorous personality that impresses itself upon the attention. It would be difficult to make a distinction among these compositions, which are so great in number and genre and value; but how beautiful are the greater part of his sonatas and what *jolis morceaux* are contained in the *Soirées Musicales*, the *Miscellanées* and the *Album de Peterhoff*! His waltzes, his barcarolles, his tarentelles, his songs without words are all exquisite and prove the suppleness and the fertility of his imagination. * * * His preludes, his fugues of a little too great liberality of form, are none the less interesting. Of the admirable *Bal Costumé* series, so long a universal favorite, we can say nothing but eulogy; neither must we omit

mention of Rubinstein's many and savory vocal compositions; his delicious *Mélodies Persanes*, which are impregnated with original color, and the charming collection of duets, written for the most part as offerings to Meyerbeer's two daughters, and his long list of *Lieder*, so popular in Germany and in France, in which we recognize veritable little chefs d'œuvre.

"In resuming, if Rubinstein may be charged with too great a fever of production, which did not always leave him the time to construct and to polish his works as they might have been, * * * if, as has been said, he was too easily contented with the first idea, he splendidly compensated for those defects by his great and noble qualities, abundance of inspiration, warmth of thought, amplitude of form and a generosity of temperament that permitted him to treat all varieties of composition with equal superiority, by means and with the aid of faculties that demonstrate in him always the powerful, original, vigorous artist; his music is always vivacious, highly colored, full of verve, warm; and where he is veritably inspired in composition he literally carries his audience with him, exciting and enthusing them and compelling their applause. It is certain that during forty years or more Rubinstein filled the breach that had existed as virtuoso, maestro, professor, chef d'orchestre, composer; that he actuated the musical movement in his country in a remarkable degree; that he rendered the most brilliant and striking services to art; that, finally, it was through his genius, his action, his efforts, his valor that the fame of the Russian musical school became diffused abroad and gained the ambitious place it desired. It is all these things united that have assured to Rubinstein a place singularly important and quite a part in the musical history of Russia. Voilà pourtant l'homme, l'artiste, whose value some of his competitors intentionally misunderstood, treating him with evident disdain because he was not content to unite himself with them. It is evident that these people have not the power to comprehend, to appreciate and to admire the faculties of an extraordinary artist, who by his own just weight is the pride and glory of his country. Rubinstein demonstrated more justice and generosity (all noble natures will keep themselves unmoved by petty jealousy) toward his ferocious critics than he obtained from them. In one of his own publications, translated into French under the title *La Musique et ses Représentants* (Hengst, 1892), he speaks thus of the jeune école:

"In instrumental music our young Russian school is the production of the joint influence of Berlioz and Liszt; its piano department is especially controlled (or influenced by) Schumann and Chopin, and at the same time it claims of itself and desires a national character. The productions of the Russian school reveal a complete knowledge of technic and a veritable mastery of color, but there is an absolute lack of form and design. Glinka, who wrote much music for the orchestra on national themes and dances and songs, is still the model of the young Russian composers, who continue to write and rewrite on these popular and national themes, thus manifesting the poverty of their own invention, a poverty they tried to hide under the cloak of nationalism, or under its own epithet, the *nouvelle école*. I cannot say what its future may be, but I do not despair because the originality of melody, the rhythm and the character of Russian music helps in a way the new foundation of music in general (Oriental music may be cited as a parallel to that of Russian in fecundity). The great talent of various representatives of this

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[TRANSLATION.]
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Russian school is also unquestionable.' Works dedicated to Rubinstein have been published in Russia, Germany, Holland, Scotland and in many other lands where he is revered and loved."

And now, before we consider the second of these great Independents, so clearly portrayed for us by M. Pougin's facile pen, I must give you a charming little characteristic anecdote of Rubinstein told me by the great Italian tenor Marconi in his own beautiful home. He was a close and valued friend of the famous Russian virtuoso and composer. One day during a visit to Rubinstein the latter's little son came tripping eagerly into the music room. Approaching his father's side he nestled close beside him and said: "This is my festa, papa, and I want a present!" "Very well, my son, what shall it be?" "A waltz, papa; a new waltz all for myself, and now!" "What an impatient little son it is!" exclaimed the great musician; "but of course you shall have your gift. Here it is—listen! And for you," turning to the distinguished tenor, "I will play my Nero." "It seems almost incredible," says Marconi, "but then and there I witnessed and heard a most remarkable phenomenon—the maestro improvised and played a charming waltz with his left hand, giving me at the same time with his right the splendid overture!"

Peter Illowitch Tchaikowsky was born April 25, 1840, at Vorhinsk (Viatka). He died suddenly at St. Petersburg November 13, 1893, a year and a week before Rubinstein. (I well remember the shadow the news of both deaths cast over the highest circle of Rome's musical world, where they were familiarly known and dearly loved.) Tchaikowsky's father, who was a mining engineer, designed his son for the legal profession, though at four years of age the boy gave unmistakable evidences of pronounced musical taste. When he was ten years old he was sent to the Imperial School of Law at St. Petersburg, where he remained for nine years, finding but little time to occupy himself with the art he loved. Nearly at the end of this period his father relented, however, and allowed him to take piano lessons with an excellent master, Rodolph Fudinger. It is from this date that his penchant for music began to manifest itself in full force, to literally take possession of him. After receiving his diploma from the School of Law he was for three years in the bureau of the Ministry of Justice, these functions not in the least hindering his continuing the musical studies he had commenced. He became a very able pianist, but he knew well that perfection in music is not to be obtained without familiarizing himself with the theories of the art, so he began serious study with the distinguished didactician and composer Nicolas Zarembo, just then instituting a course of harmony and composition at St. Petersburg. This was in 1861.

THEO. TRACY.

(To be continued.)

Tchaikowsky.—The last orchestral composition of P. Tchaikowsky, the symphonic poem *Wojewoda*, will soon be published. It was played in 1891 under the composer's direction at a concert given by the pianist Siloti at Moscow, but had so little success that the author—in a fit of anger—tore the score to pieces, and the work would have been lost had not Siloti preserved the "parts" of the performers.

Hermann Beyer-Hané.

THE young artist whose portrait appears here is in the truest sense of the word international. He was born October 30, 1873, at Lyons, in France, and in 1878, after the death of his father, was taken to St. Gall, in Switzerland, where in the very musical house of his grandfather he displayed a decided preference for the violoncello, and received his first instruction on this instrument—instruction on the whole very defective. As a proof of the great natural endowments which the ten year old boy possessed for this difficult instrument we may quote the fact



HERMANN BEYER-HANÉ.

that Karl Davidoff, the great master of the cello, who made his acquaintance on a concert tour at St. Gall, declared himself thoroughly astonished at his unusually sure bowing and his beautiful tone.

In 1887 his family again changed their residence and removed to Leipsic, where he went to the Gymnasium, zealously studied Latin and Greek, and for some time was, in a remarkable manner, so alienated from music that in 1891, after completing his course at the Gymnasium, he formed the resolution of studying medicine. In order, however, to recover what he had neglected during his school life he entered for a year the Royal Conservatory of Music at Leipsic, with the view, at the end of this time, of resuming his studies at a university.

Here in the centre of the musical metropolis his long neglected love for art returned with such force that in an instant all other plans were scattered to the winds. We now find Beyer-Hané for four years under the instruction of the most celebrated living master of the cello, Julius Klengel, zealously studying his instrument, while at the same time he acquired thorough theoretical knowledge under the famous composer and contrapuntist, S. Jadasohn. After nine months' study his progress was so great that his teacher, Klengel, advised him to adopt the career of a virtuoso, and in the following year he played in the famous Gewandhaus Orchestra, of which he remained a member for three years. In the last winter of his student life Professor Klengel exhibited such confidence in his acquirements that during a long concert tour he appointed him his substitute at the conservatory.

At the final examination Beyer-Hané won prolonged applause and eleven recalls for his perfect performance of the E minor concerto of D. Popper. His success was unanimously recognized by the press, from which the following notices are taken:

A performance of thorough artistic excellence was the concerto for violoncello, E minor, by Popper, played by Mr. Hermann Beyer-Hané. It is impossible to say which points in his playing deserve most praise, the warm tone of his cantilene or the certainty of his perfectly equable technic.—*Leipziger Zeitung*.

Of all the pupils whom Klengel has trained in the course of the year Mr. Beyer-Hané is certainly one of the elect. To a virtuosity already remarkable he unites a beautiful tone, full in all registers, and warm musical delivery.—*Musikalisches Wochenblatt*.

Mr. Beyer-Hané merited the highest praise. He is a great talent on the violoncello, and his beautiful singing tone and grand technic aroused universal admiration. We have never heard Popper's E minor concerto played better, even by acknowledged virtuosos; it was charming in its cantilene, brilliant in the ornamental figures. He has a capacity which promises the best success for a virtuoso career.—*General Anzeiger*.

On leaving the conservatory the directors awarded to Beyer-Hané over fifty-six competitors its prize and honor diploma, and Professor Klengel gave him the following testimonial:

"Mr. Hermann Beyer-Hané, after four years' study, leaves the Royal Conservatory of Music at Leipsic a perfectly ripe artist and excellent performer on the violoncello. In addition to a remarkable technic which is equal to the solution of the most difficult problems, Mr. Beyer-Hané possesses an unusually noble tone of the utmost beauty and warmth, such as perhaps no one but himself possesses in like degree. Herr Beyer-Hané will not fail to obtain in the future the widest recognition of his pre-eminent qualities."

Equally favorable is the opinion of Prof. Friedrich Hermann, with whom Beyer-Hané studied chamber music: "Mr. Beyer-Hané devoted himself zealously to chamber music practice under my direction. His highly developed technic, his grand and warm tone are united with a delicate understanding of the delivery of chamber music works, whether of a classical or modern style."

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Music in Prague.

DRESDEN, September 6, 1896.

THE representations at the Royal Opera, after a rest of five weeks, began again August 9 with *Die Freischütz*. As, however, no novelties were announced for the first two weeks, your humble correspondent, longing for a change of air from dear old Dresden, took a trip to Prague.

This beautiful, stylish city is simply ravishing. Scarcely any place in the world which I have so far seen impressed me as deeply as the Bohemian capital, the first historical centre of European civilization, culture and art. Nuremberg, Munich, Dresden, Lübeck, have their own peculiar physiognomy, but they are all German in character. Prague, on the contrary, is more Slavonic in feature, and the population looks very different. The first man I saw there I thought was Antonín Dvořák; but then there came another just like him, and still another, and I found his face is a typical one.

When entering through that old tower, the Pulverthurm—close to the Dresden station—one feels like stepping back into the Middle Ages, with all their romance, poetry and historical splendor. There is not a house, not a corner of a street, which does not speak of old times, vague memories and holy legends. Hradšchin, the capitol of Prague, especially is full of myths and tales. Here Dalibor was put into the Hungerthum by a cruel king, nothing being left to him except his fiddle, his sole comfort in the dreary prison in which he was starved to death. I saw this very gloomy little cell, for the moment cheered up by a sunbeam piercing through the microscopic window which overlooks the hideous depths around. Smetana founded his opera *Dalibor* on that tale.

At the foot of Hradšchin, on the opposite shore of Moldau, close to the water, stands the bold Renaissance building of the Bohemian Opera House. It almost seems as if the waves of the majestic river had brought the tales from the old castle of Hradšchin over to the house in which the present generation listens to Smetana's operas *Dalibor* and *Libussa*.

The Bohemian national opera institution, one should say, owes its existence to national enthusiasm. By means of the most glowing patriotism that a Slavonic hot hearted people is capable of a sufficient fund was collected for a worthy building of architectural significance to their art and music. The result is the present opera house, which may be counted among the finest in Europe. Here I witnessed two interesting representations: Smetana's *Bartered Bride* and Verdi's *Othello*. Both were marked by special refinement of execution, musical temperament and inspiration under the lead of the Kapellmeisters Ad. Cech (a direct pupil of Smetana), who conducted the

Prodaná nevěsta, and A. Anger, the director of the *Othello* performance. The orchestra, though not counting as many members as our famous, unique Saxon Royal Kapelle, gave a brilliant reading of the overture; it excelled in beautiful pianissimos and tonal coloring, as well as in a refined accompaniment.

Among the soloists Floriansky and Vessely (both tenors) were admirable; Benoni (baritone) likewise, though I could not find the title "Prague's Scheidemann" very well applied to him, for he is not histrionically—at least not in the part I saw him (*Jago*)—as remarkable as Scheidemann. The principal lady singers were Miss Koldovská, Mrs. Maturová and Mrs. Vykoukalová, names which I did not learn very quickly.

The thorough, artistic way in which Smetana's *Bartered Bride* was performed will live long in the memory of all those present at the representation on August 25 in Prague. It was a treat of a high order. The freshness, natural grace, liveliness and musical temperament, as well as the deep sentiment and feeling, of the nation are revealed in Smetana's music and in the execution of the Bohemian artists.

Few singers will do so great a justice to the part of *Jenik* as did Mr. Vessely; his exquisite voice, realistic acting and stage presence are duly appreciated both by home and foreign public and press. A charming *Marenka* was Miss Koldovská. Her intelligent features and fine figure did not, it is true, betray very much of a peasant girl, but her acting was true to nature. She displays great control of her voice, and is musical to her finger tips. Of the solo in the third act, O, jaký žal! she gave a touching reading. The famous sextet almost brought down the house with applause and enthusiasm. Quite a specialty to the Bohemian opera ensemble is the treatment of the recitatives, which reveal a freshness of conception that seems wonderful, considering that the work was given then for the 313th time. The chorus also took part in the acting and sang with great precision.

The opera seems to possess a good ballet, to judge from the small proofs in Smetana's opera given by the ballerinas; they were graceful in their movements and lovely to look at. Their skirts, to be sure, were not overlong, "aber wer kann dafür." The performance was produced in honor of the physicians' meeting at Prague; a prologue in the Czechish tongue preceded, of which I did not understand one single syllable. One does indeed feel lost on such occasions.

Verdi's *Othello* was new to me, and I must say that the work, in spite of the splendid way in which it was performed, did not impress me as deeply as, for instance, the great composer's other chef d'œuvre, *Falstaff*. Compared with Smetana's heavenly popular music it did not seem as fresh. Of the structure and musical form I will not speak; they are the work of a master and betray the "real Verdi" of the later period, but I dare say more than one hearing is necessary for a true appreciation of the opera. In the first act the love duo is very fine, broad and noble in expression, with a harp accompaniment of a wonderful effect. The act closes with some beautiful pianissimos, in which both singers and orchestra excelled.

In the second act, of fiery dramatic character, *Jago* tries to send a chill down the spine of our imagination by means of his devilish intrigues; the third and fourth acts likewise contain lots of good music, though it is not of the kind that irresistibly carries one away.

A better representative of *Othello* than Floriansky cannot be found; his brilliant voice, magnificent stage appearance, temperament and finished acting predestinate him for the part. Mrs. Maturová histrionically acquitted

herself well in *Desdemona's* rôle; she also looked well. The execution under Mr. Anger's conductorship must be classed as first rate.

The Bohemian opera boasts of so many interesting national works which have not yet been given on other stages that its repertory alone will draw many music lovers to Prague. After having gone through the classic and modern German and French school it is very refreshing to meet with a thorough new staff of composers such as the Bohemians: Smetana up to date is known far outside his native land, Dvořák likewise, also Zdenko Fibich, all since the great success of his two operas, *Der Sturm* and *Fledy*; but how many of us know Bendl (operas *Leila*, *Tabor*, &c.), Karl Sebor (*Husitská nevěsta*), R. Rozkosny (*Popelka*), Kovarovic, Weiss, Blodek, Blanik, Hrmaly, Klicka, Skraup, Kaan, Cech, Napravnik, &c.?

Before closing this report I ask the privilege of returning my best thanks to the director of the Bohemian National Opera, Mr. Subert, for all kind information given to me as a foreigner and a correspondent of this paper. The two delightful evenings I spent at the opera in Prague were not only highly enjoyable but also instructive and very interesting.

To-morrow Goldmark's *Cricket* will be produced here in Dresden for the first time, of which performance I shall speak in my next letter.

A. INGMAN.

Seygard the Soprano.—Camille Seygard, one of the leading sopranos of the Théâtre de la Monnaie, Brussels, will make a tour of the United States, beginning about November 5. She will very likely make her first appearance with the New York Symphony Society. Mlle. Seygard is an excellent young artist, and the daughter of a renowned musician. She will sing the Christmas performances of *The Messiah* in the leading cities of this country.

Madison Square Concerts.—The series of concerts under Seidl at the Madison Square Garden closed on Sunday night, when an audience of about 3,000 persons attended. Humperdinck's *Pilgrimage to Kevlar* was the novelty, the Brooklyn Sängerbund furnishing the choral part. Mrs. Josephine Jacoby, the contralto, sang the solos with unusual feeling and expression, and her subsequent solo, a song by Meyer-Helmund, brought forth a veritable thunder of applause from the great audience, which she responded to by singing an encore.

Seidl and his orchestra give a concert at the Olympia next Sunday.

Munich.—The performances of Wagner's, Beethoven's and Mozart's works attracted to Munich a large number of foreigners, chiefly French. The Residenz Theatre for Don Giovanni and *Le Nozze di Figaro* was sold out, but *Fidelio* at the Court Theatre did not please the public, so that after the first performance *Tristan und Isolde* was substituted. Of the Wagner works special praise is given to the performance of the *Meistersinger*, conducted by Richard Strauss.

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N. B.—Reports have been circulated to the effect that Prof. Scharwenka does not reside permanently in New York. We wish to contradict this statement most emphatically, and to add that he has been and will continue to devote his time and attention to the interests of the Conservatory.

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it might have spared itself the expense of a four manual organ. —*L'Osservatore Romano*, April 17, '96.

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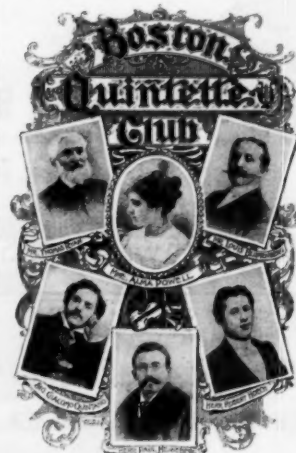
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CINCINNATI, September 19, 1906.

THE schools of music have opened their doors, the piano recital has appeared, and the young woman who has been putting frills on her voice in Paris is with us—the local season has begun.

The establishment of the Symphony Orchestra and the advent of Mr. Van der Stucken have had a wide influence on local musical affairs.

Among the newcomers are Mr. Hans Seitz, a vocal instructor at the college, and Chevalier Pier Adolfo Tirindelli, a violinist from Milan, of whom much is expected. The latter is at present connected with Mr. C. A. Graninger's new school of music, but I hear it is not at all unlikely that he will become connected with the college.

* * *

Orchestral matters will remain at a standstill until Mr. Van der Stucken's return on the first of next month. Mr. Van der Stucken is due in New York on the 24th inst.

There is a crying need in this city for just such concerts as Mr. Seidl has been giving in New York—good light music and a dash of novelty. In summer time first-class orchestra concerts and reputable programs at the Zoo, for instance, would command the attention of the best people of Cincinnati. Surely the solid musical public of the city is strong enough to demand something between a street band and the Symphony Orchestra. In the winter the "Pops" are supposed to fill this want. That they have failed in this is due to the listless work of Michael Brand, the conductor, the staleness of the programs, and the lack of proper rehearsals. For years Mr. Brand had the opportunity of bringing up the standard of popular concerts in Cincinnati. His orchestra was responsible for practically the only music we had here. But he slumbered along until a realization of the barrenness and poverty of our musical resources brought new forces into the field. Mr. Brand still has an opportunity to do good. He can make the popular winter concerts mean something to the musical public.

* * *

Within the next few weeks the future of the May festivals will be decided. No one has as yet been appointed chorus conductor, nor has the usual contract with Theodore Thomas been signed.

It is understood that the directors have prepared an offer which is to be submitted to Mr. Van der Stucken.

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The latter will be offered the position of chorus conductor and, I believe, a portion of the festival program.

If this is the offer Mr. Van der Stucken will not accept it.

The festival must use the Cincinnati Symphony Orchestra. The question of a conductor is a secondary one. It is safe to say the majority of the subscribers to our May festivals want Mr. Thomas to remain at the head of the enterprise he founded, but the subscribers are practically unanimous in their opinion that the festival should have the Cincinnati orchestra.

The only solution of the question seems to be to retain Mr. Thomas as director in chief, give the chorus to Mr. Van der Stucken, together with a program or two at the festival, engage the Cincinnati orchestra and supplement it with some of the best of Mr. Thomas' men from Chicago.

* * *

A people's music class is one of the new things found in the College of Music catalogue. Mr. A. J. Gantvoort, who is to model the class something after Frank Damrosch's class in New York, is preparing the text book. Hans Seitz, by the way, has just published a method of singing which he will use at the college.

* * *

The ring that controls the Musicians' Union has shown its hand. The officers of the union have maintained from the first that they were most friendly to the Symphony Orchestra, and that their new law prohibiting any musician from coming to Cincinnati, whether he was a member of the national league or not, was not aimed at the orchestra association.

Among the men engaged for the orchestra this winter is Brooke, the English flutist. Brooke is a member of the New York union. He writes from Poland Springs, Me.:

"I am not coming to Cincinnati. I had a letter from the secretary of the Cincinnati Musical Union, and it seems since the new laws an associate member is elected by ballot. * * * He told me though there might not be any objection to me personally, he could not guarantee I should be elected; in fact, he told me the boys did not like new importations." It is fortunate that this state of affairs has been discovered early in the season. The orchestra association will undoubtedly protect the men it has engaged. In the meantime the secretary of the musical union must define his position.

* * *

Last night was hardly the night for a Beethoven sonata. The atmosphere was as heavy as a Paur program. It was a night for open air and waltz rhythms. Nevertheless the Odeon was fairly well filled for the first Danziger-Ebann recital. The ensemble numbers were the Mendelssohn sonata (op. 58), the second 'cello sonata, Beethoven, and Nicodé's sonata (op. 25).

I was disappointed in Mr. Ebann's work. His reading of the Beethoven sonata was impeccable, but there was no tone. The 'cello color practically did not exist; one heard only the voice of the piano and an unmusical buzz in the 'cello's stead. The instrument was undoubtedly a poor one, but it cannot take all the blame. Mr. Ebann has perhaps sacrificed the first essential—tone—for technic. The latter is well developed.

Miss Danziger erred on the other side. The runs in the

rondo of the Beethoven sonata were blurred, and the young pianist showed that she has much to learn in the use of the pedal. She has, however, a musical touch and an evident feeling for tone color and contrast. Miss Marie Schwill sang several ballads pleasantly.

* * *

The Conservatory of Music has established an organ department. Mr. Zwissler, late of Dayton, Ohio, is in charge. Mr. Georg Krüger is to give a series of six piano recitals at the conservatory, beginning next Monday.

Mapleson has reserved a week at the Music Hall, and Damrosch has the week immediately preceding and the one following the Imperial Company.

ROBERT I. CARTER.

A Roderick Pupil.—Of Miss Margaret Whitcher, a pupil of Madame Emma Roderick, the *Utica Observer* of September 10 says:

"The songs of Miss Whitcher, a pupil of Madame Roderick, New York city, showed a well cultivated voice and were given in charming style. Her voice is rich and sympathetic, and its timbre beautiful."

Rosenthal Will Play with Damrosch.—The Symphony Orchestra, under Walter Damrosch, will accompany the first concert of Rosenthal in Carnegie Music Hall on November 10. The great pianist will be heard in only two numbers with orchestra—a new concerto by Ludwig Schytte, the Danish composer, and Liszt's Hungarian Fantasia. He will also play a group of eight solo numbers, among which will be his own contrapuntal study on Chopin's D flat waltz and the Venezia e Napoli fantasia of Liszt.

A Confident 'Cellist.—Among the instrumentalists who will visit this country during the coming season is Mr. Leo Stern, the young London violoncellist, who has created such a stir in musical circles in Europe by his playing of the new Dvorák concerto for 'cello and orchestra. The first production of the work was to be given on March 19, by the Philharmonic Orchestra, London, under the baton of Anton Dvorák himself. The 'cellist who was to have played the solo declined, for reasons best known to himself, at a very late date. Mr. Stern, learning of this, wired to Herr Dvorák, residing in Prague, asking if he might apply for the place of honor thus made vacant, and saying that he would start at once from London to Prague and play the concerto to see if it would meet Dvorák's approval. He received a curt reply from the composer telling him not to come, as he (the composer) had no time to waste on aspiring young 'cellists. In spite of this Mr. Stern packed his bag and his 'cello and set out for Prague, where he was most kindly treated by Dvorák, who was so charmed at the young man's interpretation of his work that he invited him to remain for a week as his guest, and also notified the Philharmonic management that he had secured a soloist for them. On the date set Mr. Stern played the concerto in London, Herr Dvorák conducting, and such was the success achieved that Mr. Stern was engaged to play it again at Prague, and also by Herr Nikisch during the coming fall with the Philharmonic Orchestra, Berlin, and on December 3 at the Gewandhaus, Leipzig. Mr. Stern will be in America in February.



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BOSTON, Mass., September 30, 1896.

AS there was no music in Boston last week, except in Erminie at the Castle Square, The Lady Slavey at the Hollis, and the Widow Jones at the Museum, I shall now, with the kind indulgence of the audience, perform an artless pot-pourri.

THE TAVERN OF AMBROSOLI.

The inn-keeper Death!

His beds are soft, so soft that athletes, scholars, physicians, play actresses, little children, rulers by divine right or foolish popular permission—in a word, all men and women of high or low degree that are his guests—care not for food or drink. They do not ask for letters. They do not even wish a check cashed. They sleep, simply sleep; for it is very quiet in the corridor. No one takes an early train, for there are no departing guests. The noisiest emperor leaves his crown and sword in the cloak room and creeps to bed. The ploughman takes off his boots in the office, and he forgets them forever. Although the rooms are dusty, there are no windows opened, there are no ringings for ice water. For the beds are soft, so soft. And Death, waiting the last comer, yawns enviously, yawns despairingly, as the scythe-pendulum swings with century tic-tocs, and guest after guest goes nodding down the stairs.

Even when an innkeeper dies at an advanced age, puffy, wheezing, with chalkstone knuckles and flannel-comforted legs, respectably and conventionally in his accustomed bed, there is something peculiarly tragic in his departure. He that fed others must be food for thankless worms. Instead of discreet rapping, the blaring resurrection trumpet will call him from his sleep. The host is a guest.

Not that all innkeepers are equally mourned. There are men who keep a tavern as they would labor in a less ennobling business, merely to make money, without personal pride in satisfying customers. They never stand behind the diner's chair and ask with care concerning hotness of soup, rareness of beef, piquancy of sauce or soundness of wine. They feed and shelter guests, but in mercantile spirit and without a thought of personal relationship. They follow the rigid law and ignore the elastic, buoyant equities. Some of them are spare, axe-faced, distrustful of their cooks, addicted to health foods. Only in the directory do they count as hosts.

But when a whole-souled, well-fed, sympathetic human male like Ambrosoli leaves the substantial as known to us and joins the shades the tragedy is real—yes, doubled in intensity by the reflection of the needlessness of it all. For Ambrosoli kept a tavern in North street, a street once thick with sailors' trulls; a street once acquainted with oaths of strange lands, with brawls, with curious and effective play of knives; a street once prayed for, visited by holy women whose cheeks were fired to scarlet by horrid sight and hellish sound. Ambrosoli in this now reformed street, street respectable in an ill-washed fashion kept a tavern, and

gave freely, without remorse or sinister or sneaking purpose, to the poor and the distressed of his countrymen. A pistol, the plaything of a crazed brain, put Italian Boston in honest mourning. Nor is he now, buried, missed by his countrymen alone. There are Bostonians who, although equipped correctly with a New England conscience, have sunned themselves in the orange and purple spots at the North End which stand out so gallantly against the prevailing gray of the dull town. They have known Ambrosoli's inn as a life saving station, a refuge from the monotonous waves of conventionality. They still pity with a mighty, wondering pity the men who, seeking amusement with well bred, monocled curiosity, could find nothing but thin wine, cheese, spaghetti, garlic, dirt and gesticulating conversation; for these superficial visitors, secretly ill at ease and expectant of stiletto thrusts, mistook symbols for entities.

And there was music at the Tavern of Ambrosoli. The hunter after folk-song stopped there in pursuit of game. He waited for Sicilian passionate ditty or melancholy boat song of Venice; a Neapolitan and careless air, or the refrain of a Tuscan lover. 'Twas 5 o'clock. 'Twas a wintry afternoon. The smoke was thick. The glasses stuck to grimy tables. And suddenly a pale, white lipped girl with frowzy hair, with a coarse shawl fastened by a flaring pin, lifted her head from her neighbor's shoulder, and sang as though she were dressing before a mirror. Was she from Palermo, or Ravenna, or had she watched smoking Vesuvius? She was from Liverpool; she was beloved by a thief, and she sang Sweet Marie. The crowd was hushed until the last note wriggled its way through the air. There was applause. There were some tears. Again the girl lifted up her voice in song. 'Twas The Blow Almost Killed Father. Now this was the music sung at the Tavern of Ambrosoli.

Here is a tribute to an unknown great artist, but known to Corbière:

He was true poet: he left no poem behind him.
Dead, he loved daylight and disdained to moan.
Painter: he loved his art—he did not paint,
He saw too much. Too see is to be blind.

Let me call your attention respectfully to the following verses of musical passion, contrived and fashioned originally in French by Comte Robert de Montesquiou-Fézensac, and put into limping English by an undistinguished poet of high aspirations, low income, who is without a rhyming dictionary:

NUPTIAS FECERUNT.

MOTTO—Oh, choose assorted spouses,
In wedlock's holy bands.

Excellent match to make
In these unsettled days,
Bride truly prosperous,
Groom with less wasted ways.

The girl piano player,
Who pounds at the hotel
With the excursionist
From peak of William Tell.

Piano virtuoso,
Ice-trampler-under-heel;
Hand and foot that dare all,
Both leg and wrist of steel.

There are fourteen more verses, which describe courtship, wedding and results. The fastidious and undistinguished poet refuses to translate them.

And here is a prose poem of life in the suburbs of Tréguier, Englished by the same undistinguished poet of high aspirations, &c.:

"Ah, how I much prefer this cat—it is in the suburbs of Tréguier—who sulks under a fig tree while she waits for

her bowl, to the young lady who yelps an air of Auber, and whose trill escapes from her continually and stabs me. Hear the little sickly arpeggio in the left hand, incessant tum-tum, skinny accompaniment to a still more skinny voice. She squalls, she whines—this is all in the suburbs of Tréguier; the pretty and accomplished cat mews in a well-bred manner under her fig tree."

And now listen to the destruction of Haarlem, freely Englished by the same undistinguished, &c.:

"Having then resolved to destroy Haarlem

—Town that for me was a Jerusalem,

I ordered far off from Messrs. Pleyel and Wolff

Three upright pianos, four others were grand,

Seven in all. And then about the city

An instrument was walked by the excited Ritter.

Then on the sill of the place where hours waste away

I caused Brahms to be played by the Menter, the Sophie.

Still was I merciless; in its intestine calm

Haarlem was wet by the billows of Rubinstein.

Then in ghastly procession came Madame

Essipoff and others with deadly effect.

—But when at last on the shrieking piano

Litolff was side by side with Abbé Liszt

At the hour when old flub-dubs deliberated,

At the seventh charge the walls fell with a crash."

A correspondent of the *Pall Mall Gazette* was at Nuremberg in August, and he then heard in a theatre built in the grounds of the Café Wittelsbach a parody of Tannhäuser. *Venus* was the padrona of a tavern, *Tannhäuser* a lapsed drunkard, *Wolfram* a devout mountebank and *Elizabeth* not much better than she should have been. In the last act *Venus* appeared, poured a dram down *Elizabeth's* throat, dragged her from the bier, and the thing ended "with a wild breakdown set to the vulgar-est of German galops; meanwhile, it is to be said that once more the mere travesty of Wagner's music was done with some intelligence and skill."

The correspondent was shocked. "And this is how they parody Wagner within an hour's journey of Bayreuth, with a light-heartedness and a laughter that have no pang and know no remorse. Let philosophy, if it can, find a rational explanation, humanity can find no excuse."

Far be it from me to sneer at the delicate emotions of an Englishman. I, too, am a sentimentalist. But when the sensitive plant in the *Pall Mall* garden breathes forth, "For some reason or other, the Wagnerian parody practically does not exist," I feel like cabling to him, "Read, read, read diligently, O suffering soul, so that you will not make breaks except those of emotion."

The correspondent says in possible explanation of the "non-existence" of Wagnerian parody: "Perhaps it is felt that the subjects are something too serious, however easy the game may happen to be. Death is a gruesome matter for mockery, when all is said; and death, with its living counterpart, irretrievable separation, is the central motive of all Wagner's continuous thought. Few men, again, so completely attained that ideal of art, the absolute identification of free will with reason, as did Wagner; and there can be no doubt that he has need to be a very exceptional scoffer indeed who holds such a triumph of his kind up to deliberate derision, and who searches to break that fusion of free will and reason in this instance by the dissolution which belongs, nevertheless, to the very essence of satire. Perhaps it is not altogether astonishing that in England the voice of the parodist is dumb. The ordinary Englishman is not by nature a satirist; the greatest satirical writing in our language is, without question, the creation of either Irishmen or Scotchmen—in the manner, say, of Swift on the one hand, and of Carlyle on the other. In Germany there is, however, a peculiar tendency on the part, even of the illiterate, to make a mockery of problems and difficulties which we naturally leave alone on the reasonable ground that mystery will always

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get the better of a man, whether he jeers at it or preaches its necessity. Such a natural sentiment you may vainly look to find as a natural growth in Germany."

And yet the correspondent starts by saying "the Wagnerian parody practically does not exist." Toward the end of his remarks he begins to hedge.

Why, look at the parodies of Tannhäuser alone. I do not pretend to give a complete list, but here is a partial one. *Richmonds Von der Aduent und der Sängerkrieg auf dem Neumarkt*; *Schauderhafte Oper der Zukunft* in 4 acts, produced at Cologne in 1854; *Tannhäuser oder die Keilerei auf der Wartburg*, by Dr. Woltheim, produced at Breslau about 1855; *Tannhäuser oder der Sängerkrieg auf der Wartburg*, music by Bender, produced at Karl Theatre, Vienna, 1857, revived in 1879; *Tannhäuser oder der Sängerkrieg auf der Wartburg*, music by Conradi, produced at Vienna toward 1857; *Ya-mein-Herr*, cacophonie de l'Avenir, en trois actes sans entr'actes, mêlée de chant, de harpes, et de chiens savants, by Clairville, Delacour and Lambert-Thiboust, music by Chéri, Paris (Variétés), 1861; *Panne-aux-Airs*, music by Barbier, Paris (Déjazet), 1861; *Tannhäuser*, by Von Püttlingen, Vienna, 1864; *Tannhäuser oder die Keilerei der Sänger auf der Silberburg*, by J. E. Brenner, Philadelphia (?), 1874 (?).

As Venus remarked in *Ya-mein-Herr* to the public:

"Nous plaisantons le Tannhäuser * * *
Pardonnez-nous de tant oser."

There are at least seven parodies of the Ring. *Gisbert's Der Ring der nie Gelungen* was produced at Vienna and Munich, and, if I am not mistaken, it was forbidden by the police at the latter town. The libretto is here on the table. *Ochgelinde* begins for the Rhinedaughters:

"Wir Wiener Wäscherinnen waschen weisse Wäsche."

To which Willkünde replies:

"Die Katze tritt die Treppe Krumm."

Besides these stage pieces are 's *Nibelungenringerl* by v. Miris, with this verse at the end of the first act of *Die Walküre*:

"Jetzt hat er an Nothung
Jetzt kann's ihm nit fehl'n!
Und was weiter no' g'schicht,
Dees kann Niemand verzähl'n."

And there is Carl Wittkowski's *Nibelungen Fest-Spielerei*, Leipsic, 1881.

There are seven or eight parodies of *Lohengrin*, one with music by Suppé, one produced at Milan; there is *Lohengrin à l'Alcazar*; there is *L'Oie en crin*, produced at Rouen; there is *Lohengrin à l'Eldorado*. Then there is the burlesque poem by Julius Stettenheim, Berlin, 1859, with a picture of *Lohengrin* presenting his card "p. p. c." to the king.

There are three or four parodies of *Die Meistersinger*; one at least of *Rienzi*—*Rien*, produced at the Déjazet, Paris; and one at least of *Tristan*, produced at Munich.

Euripides, Shakespeare, Goethe, Hugo have been parodied, and there have been no noisy squeals of protest. Why should there be protestation against this tribute of parody in Wagner's case? Did not Edwin Booth sit with

laughter in a box when George L. Fox out-Hamleted his Hamlet? And not even Willie Winter wrote a line of lacrimosal complaint.

The *Pall Mall Gazette* correspondent is indeed sensitive. As Charles Lamb said on a famous occasion, "Let me examine the gentleman's bumps." PHILIP HALE.

Boston Music Notes.

BOSTON, Mass., September 19, 1896.

From Vienna comes the announcement that Mrs. Anne Gilbreth Cross will be at her studio in the Pierce Building after October 1.

The soloists of the Boston Symphony concerts will be Melba, Carreño, Aus der Ohe, Rosenthal, Plançon, Joseffy, Halir, Sieveking, Campanari, Kneisel, Loeffler, Adamowski, Schroeder, Schulz and others to be announced later.

Miss Laura Webster played at the recital given by Mr. H. Winfred Goff in New Bedford on Thursday, September 17. This is the last concert Mr. Goff will give before his return to London, where he made such a great success last spring. One group of songs had 'cello accompaniment. The concert was a success in every way.

Mr. Lyman Wheeler informs his friends and pupils that he will remove to his new studio, Steinert Hall Building, 102 Boylston street, October 1. While Mr. Wheeler will continue to give private lessons at the request of many, classes of three will be formed. Upon the satisfactory completion of their studies certificates of proficiency will be given to all pupils.

Mme. de Angelis will resume lessons on October 3. She will divide her time between her music rooms at the Copley and her residence, the Bristol, being at the former place from 10 to 12 and at the Bristol from 3 to 4 o'clock.

Miss Emma S. Hosford has returned to town for the season, but will be at her studio in the Pierce Building only on Tuesdays and Thursdays from 10 to 12.

The faculty of the Copley Square School of Music for the coming winter will be in the vocal department Mme. Thora Bjorn, Mrs. Katharine Frances Barnard and Mr. Fred H. Butterfield; instrumental department, Mrs. Philip Hale, Mr. Frank M. Davis, Mr. Charles A. Clark, Mrs. Anna M. Davis, Mr. Isidor Schnitzler, Mr. August Sautet, Mr. Wm. R. Gibbs, Mr. Wm. E. Loeffler, Mr. Carl Behr and Mr. H. F. Odell.

The Daudelin School of Music has removed to 7 Park square, the growth of the school necessitating further space. The entire upper part of the Arlington Building will be occupied, making very commodious and elegant quarters. Mr. Charles F. Webber has been engaged as teacher of singing.

Mr. Emanuel Fiedler, of the Boston Symphony Orchestra, has taken a studio at No. 33 Winter street.

Mrs. Carrie King Hunt, of Worcester, will entertain a number of friends during festival week.

Miss Louise K. Guzman, the brilliant young soprano who was so favorably noticed for her singing of the part of *Marguerite* in *Faust* at a performance given by the pupils of Mr. Arthur J. Hubbard last season, has been engaged as soloist by the Star Orchestra. A large number of fine

engagements have already been booked by this organization.

Miss Lillian Hanson, of Worcester, has been singing with great success with the Ariel Quartet. Over forty concerts have already been arranged for the coming season. Miss Hanson was in Boston on Monday, looking remarkably well in spite of much traveling and hard work.

Mr. Henry Heindl, Jr., a talented violinist of this city, sailed Wednesday, September 16, for Europe. He will study for the next two years privately with Ysaie, the great violin virtuoso, of Brussels, Belgium.

Mrs. Pauline H. Clark, contralto and director of the First Universalist Church at Roxbury, returned from Europe to-day after several months of study with Mme. Pauline Lucca, of Vienna.

Myron W. Whitney, the well-known basso, following the example of other distinguished artists, such as Santley, Sims Reeves, Faure and others, has decided to devote a part of his time during the coming season to teaching.

The bill in equity which was brought by A. L. Wilbur, of the Wilbur Opera Company, against Joseph W. Smith, tenor singer in the Wait Comic Opera Company, was called in the equity session of the Superior Court before Judge Dunbar. The plaintiff alleges that the defendant Smith made a contract with him to sing for a season of forty weeks, beginning September 7 last, and that the defendant is now singing with the Wait Company at Salem in violation of said alleged contract. He seeks an injunction to restrain the defendant from singing with any other company. The defendant denies that he made such a contract. The case was postponed to October 6.

Mr. William H. Fessenden, the well-known tenor singer, died at his residence in Boston, Friday afternoon, September 18.

Mr. Fessenden suffered a sunstroke during the very hot Sunday of May, and had been ailing from that time. The summer he passed at his summer home in Plymouth.

He was born at Buffalo, N. Y., fifty-six years ago. He was one of the original members of the Temple Quartet, which was organized in 1867. He remained with that quartet some ten or twelve years, going from the Temple to the Ideal Opera Company. He also sang in the Immaculate Conception and the First Unitarian churches for a number of years.

In light opera he was favorably known in *The Beggar Student* and *A Trip to Africa*. For the past few years he sang almost exclusively with the Corinthian Quartet, a Masonic musical organization. Socially Mr. Fessenden was a life member of Columbian Lodge of Masons, a member of St. Andrew Lodge, Boston Council and Boston Commandery. His funeral was held at Berkeley Temple.

A widow and two married daughters survive him.

Hallstroem.—Ivar Hallstroem, the most popular Swedish composer and the author, it is said, of the first national opera, lately celebrated his seventieth birthday.

De Kotski.—The veteran De Kotski, the dean of all living pianists, gave lately at Melbourne, in Australia, a series of concerts which had great success. He will give some concerts at Paris next spring.

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(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1253-18th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG. - - Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, 17 Link Strasse, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 39 W.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes St., Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, 8 Rue Clément-Marot, Champs-Élysées, is in charge of Fannie Edgar Thomas.

Single copies for sale at 37 Avenue de l'Opéra, 37 Rue Marbeuf, 224 Rue de Rivoli, 8 Clément-Marot.

LEIPZIG, GERMANY, *The Musical Courier*, Wald Strasse, 70.

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BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.

LONDON: Single copies, Principal London Publishers.

PARIS: Single copies, BRENTANO'S, 37 avenue de l'Opéra, and Galgnani Library, 224 rue de Rivoli.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 864.

NEW YORK, WEDNESDAY, SEPTEMBER 23, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

MUSICAL MANAGERS.

WE reproduce a letter which is of some passing interest to those who are interested in it, as Abraham Lincoln used to say.

To the Editor of the Dramatic Mirror:

SIR—In your issue of August 8 I notice an interview with Joseph Arthur. In the interview I see that Mr. Arthur claims to have brought Ysaye, Sauret, and Rivarde to this country.

The truth of the matter is that, previous to last year, Mr. Arthur did not know that these people were in existence. I have been in the musical business for the past eight years, and, having made a success in it, Mr. Arthur proposed going into business with me two years ago. His proposition was accepted and together we brought

over Ysaye in November, 1894, and Sauret and Rivarde this last year. I refer you to THE MUSICAL COURIER of July 22, where Mr. Ysaye, in a letter to that paper, speaks of me only as his former manager. He doesn't even recognize Mr. Arthur in the deal, knowing as he did that Mr. Arthur hadn't the least idea of music, or musicians, much less being capable of running the business.

The contract with Abbey, Schoeffel & Grau for Josef Hoffman was broken through the dissolution of the firm of Johnston & Arthur, not through the failure of the firm of Abbey, Schoeffel & Grau, as Mr. Arthur claims. In justice to the artists and myself, I trust that you will be kind enough to publish this letter.

Yours very truly,

R. E. JOHNSTON.

That is right, Mr. Johnston.

But did Mr. Arthur require any idea of music? Where is there among musical managers a musician, and why should Mr. Arthur be singled out? He never claimed to know anything about music, and that, at least, was a virtue. And does Mr. Johnston wish it to be inferred that he is a musician? Can he say now when a violinist plays whether the player is playing in major or minor, whether he is playing this or that concerto or a new concerto? Can Mr. Johnston distinguish the symphony form from the form of a suite, or does he know the keys? Can he whistle the dominant of any given tonic or the tonic of any given dominant?

A manager is a business man in America. It appears that the less he knows of music the more successful will he be as a musical manager. We at one time claimed that if the differences were not radically apparent Mr. Abbey could not distinguish between a soprano, a mezzo and a contralto, and neither can Mr. Johnston, nor can many other musical managers.

A musical manager becomes a routinier in course of his work and occupation, and after a time he surmounts many details and is enabled to distinguish whether a player or singer is apt to please the public, and that particular knowledge which does not enter the realm of musical criticism, dialectics or knowledge constitutes his stock in trade. If he thus becomes a good judge of these idiotsyncrasies, as we might call them, of artists he will be enabled to consider himself a musician in his own estimation, but the musician never considers him one, as he knows that the manager is not criticising him from the point of view of the musician but from that of the business man, who weighs the commercial and not the musical value of the artist. Artists of standing are never engaged by managers for any other reason than reputation, which signifies commercial value. They simply deal in the article. They are the agents between the artists and the public. That's all, and most of them claim nothing else.

THE ERA OF SOUSA.

THE American public has long since ceased denying even to itself that it is a public of fads. These rage and burn fiercely for a time and are attended by red hot worship; then the day comes when the flame fans out at once and forever, and the torrid devotees grow cold with a coldness never again to know even a lukewarm revival.

In no groove more than in that of music do fads reign devouringly for a space. One is strongly reminded of the bite of the tarantula spider, which forced its helpless victims into a wild, incessant dance, which only ended when the unfortunate fell prone from exhaustion. Those who become possessed of any one form of music which has been constituted a fad deport themselves exceedingly like to the sufferers from the tarantula bite. They have little, if any, toleration for any other form for a time. They allow no distraction to interfere with their unctuous idolatry, but follow, and still follow where that one form leads, and hear and revel, and sing praises loudly, until at length they, too, fall from sheer exhaustion by the wayside, and from thenceforward their distracting type of seduction is heard of little, if ever more.

For a long time now a fairly overwhelming fad has raged, which thus far shows no sign of abatement. It is the Sousa fad, the love of marches and quicksteps and two-steps, which began its era with the Washington Post March about four years ago, and which, despite the ferocity of its attack and reign, which correspond exactly to the usual fads of short life, seems yet to have a long and strong lease of life to run. As there is no question that Mr. Sousa has written the best and most inspiring music of this particular character within this period, there is every reason to expect that so long as he lives and continues to bring forth musical material of equal attraction the Sousa fad will continue to rage with equal ardor, and the brevity of the life of "fads" receive, in his particular case, a flat contradiction.

Everywhere you go you hear Sousa. The minority of the populous who are not members of the cult cannot escape—go where they will—the tickling strains which have enchained the majority. Every summer resort reverberates Sousa. You hear him on the seaside pier, in the summer hotel dining room, likewise and most often in its ballroom; he blows merrily on the rural band stands set up at quiet stopping places in the mountains; his strains are everyday, yet are they favored by the élite and the programs of fashionable casino receptions and dances of golf, tennis and archery meetings—where the very most expensive and exclusive do congregate—are thickly punctuated with Sousa.

His loud, bold, swinging rhythms ring out even at the quiet springs and hydropathic cures, where sick folk with rheumatic backs and still more rheumatic feet are set trying to work those poor aching feet in some sort of response to the titillating incitement of his measures. The few young people who are about caring for their helpless elders, listen complacently to the potpourris from operas, the systematic overture and cornet or clarinet solos of the ordinary middle-class band, but when the swing of Sousa sets in nine times out of ten they are sure to bound to their feet.

"Oh, there's Sousa," they say, and immediately there is a gathering closer to the band stand, with a certain obedience in step to the March King's exact measure, a tripping response with which no other music of the day can possibly inspire them.

Sousa is inescapable. If you like him it is well; but we cannot follow out the words of the preacher in the case of wives, and say, if you do not like him it is better. Because the choosing a wife is a deliberate action, and you can take her or leave her at discretion. But in the taking or leaving of Sousa there is no discretion. You have got to take him whether you like him or not. He is omnipresent and eternally active in the metropolis where you seek amusement, and by the lake shore and mountain where you seek rest.

Still, despite the fact that his exciting, regular, pulsating strains often loom up, particularly at this period of rest and holiday, where people would crave respite from any and every form of music for a time, he remains without exception the most genially treated of composers. The summer invalid taking a siesta will fret and groan under the piquancy and variety of rhythm with composers of the first rank; but Sousa ploughs on with such primitive, steady simplicity that if his brass be not too close to the invalid's ear the latter does not resent him, but instead transforms his favorite, even measures into a lullaby.

Even musicians of remotely high genre have a good word for Sousa, because he has done such spirited, straightforward work of its kind, and because he has stuck there without asking to go beyond. He knew how to write a march that made men march, and men and women dance, and, unlike many others who have spoiled some sturdy medium talent by false ambition, he has never wasted good time or undermined his widely acknowledged special talent by essaying to write in any complex or extended forms.

His opera *El Capitan* was a string of the marches and melodious rhythms which have made him famous. In this he wisely clinched his popularity. The people went to hear Sousa, and they got Sousa at greater length than usual, and also in full dress, but Sousa still.

The influence of Sousa while, of course, not classical—it did not set forth to be—is yet wholesome and genial. He set out to write for cadets, and society soon made his apt and tripping measures their own for the summer, al fresco, and the ballroom. His march music, cleanly written and spiritedly conceived, filled admirably, and continues to fill, the place he had designed for it. Mr. Sousa has kept this character of music on an intelligent and melodious plane, and has witnessed no rival thereon since his début. He has done an immensity for the popular and necessary march form, and in having managed, by his deserved popularity, to exclude from performance a mountain of banal stuff he certainly deserves the forgiveness of many who meet him probably seven places out of ten where they are not prepared to greet him with a welcome.

Aside from the meeting of a certain section of musical people with Sousa at all times and places when they might prefer meeting somebody else, one other little evil has followed in his train—his march has served to perpetuate a so-called dance, the two-

step. It is not a walk, nor a march, nor a dance, but a banal parallel movement of two individuals, which sprang into permanent favor with the birth of the Sousa march. It is silly of aspect, and men and women only rise to participate in it at the sound of a Sousa measure.

But this is a trifle. The era of Sousa has had few drawbacks; it is now at its height, and the end may not yet be even conjectured.

There is every likelihood that this fad may prove an alien to all its forerunners and endure without the common termination of exhaustion.

FREE TRADE FOR ARTISTS.

THERE is no trouble at all in agreeing with our English musical cousins when the principle they assert is the same as ours, and we therefore take pleasure in reprinting the following, with approval, from the London *Musical News*:

In America, as in England, we do not want protection in art matters any more than in commerce. Free trade, and fair trade all round, is a much better policy. Let all be judged on their attainments, not on their nationality or names. In our own country when a native musician shows real genius we are only too ready to hear him, and the same is no doubt the case in the States. The best cure for the invasion of the foreigner is to beat him on his own ground; that is to say, increase the efficiency of the native until our country no longer tempts the foreigner. Protection, by reducing competition, would spell the worst form of ruin for English art, though it might benefit the pockets of the artists of the present moment.

Free and fair trade all round is our own creed. Yes, "let all be judged on their attainments." Do not make a preference in favor of a singer because that singer is a foreigner. Do not reject a good American musical work because it was the necessary result of an American mind. Do not give millions of dollars to foreign singers and then pay the deficit created by such a stupid speculation out of the pockets of the American creditor after the foreigner has already taken the millions of American money back to Europe to invest there. Let us have free and fair trade.

And, furthermore, let us say to our English cousin that the English woman and the English man have about as fair a showing here on our operatic boards as the Americans have, which is equivalent to nil. The English are too closely allied to us to permit it. A French baritone whose voice was a wreck two seasons ago—we refer to Lassalle—is again engaged to sing in grand opera here this coming season. There are a dozen English and American baritones with fresher and purer and more cultivated voices to be had, but the clique and ring that controls opera in America and that has driven the managers into bankruptcy are favorable to Lassalle, and the fair, free trade and competition are out of the question. Nobody here wishes to hear Lassalle, who cannot sing on pitch, but the De Reszkés, the Melbas, the Calvés, the Plançons are friends of Lassalle and so we shall be compelled to endure Lassalle, just as Covent Garden must take him after we get through with his disagreeable organ.

The same absurd conditions prevail in England. Neither Patti nor Tietjens nor Melba nor Nilsson nor the De Reszkés nor Tambrerlik nor Mario nor Grisi nor Pasta, nor heavens knows how many there were, whole armies, were English. There never was any encouragement for an English singer on the part of a management. Never. There is no reason to prate or blow about it. Only last year during a day spent at Sir Arthur Sullivan's country home on the Thames that gentleman told the editor of this paper that he had become so heartily sick of the preference shown to foreigners that he had determined long since to make his Leeds Festival Orchestra a native body, and that of the 120 or 121 (we believe) players only one was not a native Englishman, but he was at least a naturalized one. Sir Arthur told us that it was unquestionably the best orchestral body in England; that it proved that it required only a fostering and encouragement of native talent to demonstrate its efficacy and, at times, its superiority over the imported talent.

That is what we call free trade. But the boycotting of native artists, as has been the case in England and America, does not constitute free or fair trade. If it were within the range of possibility for any number of Americans to conceive that their sons could make an honorable career as orchestral players would not the conservatories be amply supplied with pupils studying orchestral instruments? But the native population here has been so thoroughly imbued with the idea that foreigners only can pursue such careers here successfully that American parents never dream of educating their sons for such a

career. We do not believe that there are two American players in the Boston Symphony Orchestra; not three in Theodore Thomas' orchestra, and the few here are the sons or nephews of the German players. We have no musical authority of such power and influence here as Sir Arthur Sullivan exercises in England. If we had we believe the foreign cabal which is opposed to any fair or free trade would destroy him or paralyze his efforts.

What object is there to increase the efficiency of the native singer when he or she knows that efficiency is not taken into account with a native? That a native has his or her chances immediately discounted because of the prophet having no voice in his own land? Why should English and American singers waste their time, their energy and their nerves upon an *ignus fatuus*? They know that if they had a free and fair field, if there were no protection in favor of people who come from Italy, France, Poland, Germany or anywhere on the Continent, some equal opportunity would exist for them to unfold their talents. But as it now is there is no stimulus. Protection certainly reduces competition, and that is the reason there is no English musical art.

Where is England's great operatic tenor, baritone or basso? The protection of the foreigner has killed off the genus. Where is England's great operatic soprano or contralto? Do not mention any second or third rate singers who have appeared occasionally in London and who make their living in Manchester, Leeds and Aberdeen. We mean singers whose names are generally known on the Continent and here? There is none. The protection of the foreigner has destroyed the type. There is just as little free and fair trade in operatic singing in Great Britain as there is here. The foreign invasion under a protective policy that has been prohibitory to English and American singers has demoralized these two native markets completely.

Furthermore, the effect of such a system of paternalism is felt on the Continent, where, under a more liberal system, any vocal artist has an opportunity, no matter what his origin may be. As, however, no stimulus exists, as there is no output of the English and American goods, its merits cannot be discovered. The Parisian, despite his Chauvinism, will applaud even the much hated Teuton if he or she sings well. Our own American girls who have had a chance have had more success in Paris than in New York; more in Vienna, Berlin, Milan or Leipzig or Bayreuth than here, and the same applies to English singers.

They do not protect Italian or Polish singers in Berlin to the exclusion of English, American or Russian or Australian singers, or vice versa. There is no protection by means of the machination of a cabal or clique. In London and here the tenors have always managed the situation with the assistance of the foreign brethren and sisters. First, it was Brignoli who held the reign here; then it was Campanini who terrorized the management until he bankrupted it and then bankrupted himself as manager, and now Mr. Jean de Reszké holds and controls the operatic fortress, which has already capitulated but is prepared to try it once more.

Oh, if we had a free trade here and in England we could accomplish wonders, because in the first place we could popularize opera, and by popularizing it make it a native art; and then we could encourage the native talent and finally create a native school. We cannot accomplish either of these necessary things, for the system of protection makes competition in the two isolated countries impossible. There is no possibility to reach either of the above goals until the whole corrupt fabric has been destroyed, and it can only be destroyed by appealing to the patriotism of the people, who will unquestionably come to the rescue. They will come to the rescue through the plan created, adopted and disseminated by THE MUSICAL COURIER, and taken up now by the whole musical world; the plan that exposes the system of highway robbery which the exorbitant salaries represent. That is the kernel of the rotten nut. That is the foundation which must be uprooted to drag down this infamous structure.

Why should we in America pay Jean de Reszké, Melba, Plançon, Calvé, La Salle twice as much as these artists receive in London? Why should the lover of music in London pay these same singers twice as much as they receive in Paris, Milan, Munich, Naples? Why? Let us have the reason. Give us a reason. Why should opera prove unremunerative in London? Why should it always be the forerunner of

bankruptcy in New York? The high salaries to the members of a foreign ring are the causes of these unfortunate conditions, and while they furnish these people with princely fortunes they annihilate the prospects of the native singers and condemn them to second, third and fourth rate positions. Stop these outrageous salaries and the battle is won, not only in America, but also in England.

MR. PAUR IS INTERVIEWED.

THE following interview with Mr. Paur appeared in the Boston *Transcript* September 10:

Mr. Paur has just returned from his vacation. In an interview at his home in Jamaica Plain with our representative Mr. Paur said:

"The season of the Boston Symphony will open Saturday, October 17, but as usual there will be a public rehearsal on the Friday just previous. I have been busy this summer compiling programs, and while thus far only the first six have been definitely arranged, quite a number of novelties have already been selected, which I anticipate will be gladly welcomed by our audiences.

"At this time, perhaps more so than at any other time during the past fifteen years, there is a growing tendency to go back to the simplicity and naturalness of the old masters and to make ourselves better acquainted with the old works, and as a result Mozart, Haydn and others appear on our programs with more frequency than before. This reaction is a natural one, and has not limited itself to the concert hall, but has made itself felt also in operatic performances. The result of this has been the creation of Goldmark's *Heimchen am Herd* and Humperdinck's *Hänsel and Gretel*, which are charming in their very simplicity. The overture of the latter and an entr'acte of the former are included in our programs. I especially anticipate the performance of a symphony by Dittersdorf, which, I think, will charm everybody, owing to its joyful mood and natural simplicity. A very interesting feature will also be the selection of fragments from Gluck's ballet music to *Don Juan*, which is the forerunner of Mozart's *Don Juan*, and closely related to the same in musical disposition and characterization. We will also play the overture to *Gwendoline* by Chabrier, of which we performed an entr'acte last year, which met with such favor as to make me think that the overture will be a welcome novelty.

"The overture to *Ingwelde*, by Schilling, will also be heard in Boston for the first time the coming season. This opera, which is now a great favorite in Germany, was first introduced by Mottl in Karlsruhe, and by myself in Leipzig, where it met with instantaneous recognition, and it was later also performed in Paris. Tschaikowsky, who has met with so signal public favor, will also not be forgotten, and his second and fourth symphonies, which are included in the programs, are new here. Bruckner is a renowned Vienna composer, who belongs to the extreme modern direction, and it appears to me as a duty to bring out some of his works, as hardly anything is known of him in America. His works are hard to understand by the general public, but I have no doubt that in spite of this Bruckner will meet with appreciation and will not fail to awaken the interest to which he is entitled. (We remember having heard it stated that Wagner wrote to Bruckner as follows: 'What I am in the "Musik-Drama" that you are in the symphony,' and greater praise Wagner could certainly not bestow.) L'Enterrement d'Ophélie, by Bourgaault-Ducoudray, is another novelty which undoubtedly will quickly win public favor, and the same, I hope, will prove to be the case with Smetana, who will be represented in the programs by two or three works.

"So far as I can tell now works of the following composers will be played in the course of the season by the Boston Symphony Orchestra:

French composers—

Cherubini, Chabrier, Saint-Saëns, Berlioz, Bizet, Duparc.

Russian and Slavic composers—

Dvorák, Rimsky-Korsakoff, Borodin, Smetana.

German composers—

Wagner, Weber, Brahms, Bach, Mozart, Beethoven, Schilling, Schubert, Schumann, Volkmann, Cornelius, Liszt, Mendelssohn, Rabinstein, Humperdinck, Handel, Haydn, Richard Strauss and Bruckner.

While Cowen will represent the English school.

"It is my good fortune to welcome to this country this season a great many of my personal friends as soloists of the Boston Symphony, as Rosenthal, Halir, Siloti, Joseffy, Carreño and others. Halir is acknowledged in Germany to be the first violinist after Joachim, as whose successor he is looked upon in Berlin. Carreño has not been heard here for the past seven years, during which time she has made enormous progress, so that her appearances may be anticipated to be a great success. Then Sieveking will be with us again this year, and as his success last year was nothing short of sensational he may well expect a warm reception, as may also Plançon and Joseffy. Of the favorite American stars Melba and Eames will surely be welcomed with enthusiasm. Mr. Whiting, who until recently was a resident of Boston and who played in Cambridge with us last year, will make his début with the Symphony

before a Boston audience, playing his own concerto. I have had the rare pleasure this summer of meeting a young man of very great promise. He is a pupil of Faelten and of my friend Leschetizky, and has just finished his studies. He intends to settle in Boston, and it is very probable that the public will have an opportunity to hear him with us, and he will no doubt prove a success.

"As I have received so many requests from all sides asking for a repetition of the special Wagner program I cannot but accede to these demands, and the same will be repeated this season, not only in Boston, but also in the other cities on the circuit.

"As far as the changes in the make-up of the orchestra are concerned nothing can be said that is not already public property."

It will be seen by the above that Mr. Paur means to give Boston a musical scheme of extreme catholicism. The Bruckner symphonies deserve a hearing. They are great works, and we owe it to Mr. Seidl that we heard the seventh some years ago. Mr. Paur, while he intends to sticks to his classical guns, is evidently determined that novelties will not be demanded in vain by his audiences. Considering the tremendous amount of fine orchestral music is it not a wonder that most conductors offer us so little that is new or unfamiliar? The same round of Beethoven, Mozart and Haydn is of course imperative—we cannot dispense with the great trinity—but surely there are other composers worthy of a hearing. Mr. Paur proposes to give them this hearing and we are duly grateful. His trump card will be, however, Anton Bruckner's symphonies.

THAT REHEARSAL QUESTION AGAIN.

WE are the recipients of a lengthy and somewhat heated anonymous communication, which of course we will not print because it is a rule of THE MUSICAL COURIER never to publish or indeed notice anonymous communications. But the writer, "A Lover of Justice," he calls himself, with rather grim irony, is so infuriated with Mr. Seidl because of our criticisms on the Philharmonic Society's listlessness that he forgets good taste, not to mention the truth. He is evidently some disgruntled member of the society—the Lazy Musicians Society, as it is now called.

We did not know that Mr. Seidl has three, "even four," rehearsals allowed him for each concert. Mr. Seidl will be surprised to learn that himself. Nor have we seen Mr. Seidl rehearse, but if he did not rehearse his men properly he would not be Anton Seidl, one of the world's famous conductors. No amount of special pleading or personal abuse of this sort can convince us that the Philharmonic Society cares to rehearse, or in fact cares for anything but its dividends and its beer. The Lazy Musicians Society is great on the beer question. It will spend six hours a day discussing the hop question in front of the gigantic bar at the Aschenbroedel Club, although it begrudges two hours for the rehearsal of a new symphonic work. The Lazy Musicians Society would like programs made up of the Mozart G minor, the Haydn E flat and the Beethoven C minor symphonies, for these works it has played so long that further rehearsing would be an impertinence. That is, the Lazy Musicians Society thinks so, not the public, which is weary with the perfunctory scraping and blowing of the moth eaten band of the Philharmonic Society.

The fact of the matter is this. There are too many "dead men" occupying desks at the concerts who should have resigned to the inevitable years ago. We will not mention names, but we could. It is an ungrateful and indeed an indelicate task to remind a man that his days of usefulness are over. There are men in the Philharmonic Society who can just totter to their chairs, men to whom a big crescendo means exhaustion for twenty-four hours. Can Mr. Seidl rehearse these living phantoms as an orchestra should be rehearsed? Can he take a feeble lunged brass choir apart and work with it as he would like to? Can he take a set of mummies and make of it a vigorous string quartet? Indeed if the present senile policy is pursued we would not be surprised at some concert in the near future to see a lot of octogenarians give way to the fearful strain and fall, a huddled mass of bones, on the platform, after the excitement of playing an orchestral novelty. New blood is needed in the society and needed badly. Those debile persons who never play during the year except at the society concerts should be reminded that brawn and youth and young blood and fire are requisites for a manly, magnetic orchestra,

an orchestra that will command respect for New York, not make undertakers envious.

What, then, we repeat, can Mr. Seidl do with a lot of doddering old men who should be in bed at 7 every night and not allowed to maunder over the scores of Wagner and Tschaiakowsky? Rehearse, yes, by all means rehearse, but what is the use of rehearsing corpses? The present condition of affairs in the Philharmonic Society is worse than desperate; it is ghastly.

Music Items.

Tretbar Sails.—Mr. Charles F. Tretbar, of Steinway & Sons, sailed from Bremen yesterday for home on the Havel, due here next Wednesday.

Prof. Rice's Return.—Prof. Fenelon B. Rice, director of the Oberlin (Ohio) Conservatory of Music, is expected back from Europe within a few days.

Ratcliffe Caperton Returns.—Mrs. Ratcliffe Caperton, the Philadelphia vocal teacher, has returned from an extended tour in England, France, Italy and Germany.

The Misses Kieckhoefer.—Miss Bernadin, pupil of Weidenbach, the Leipsic piano teacher; Miss Marie, the pupil of Hans Sitt on the violin, and Miss Anna, pupil on the 'cello of Klengel, of Leipsic—these three Misses Kieckhoefer, all American girls, have reached here after serious study abroad. They will be heard during the coming season. They are the granddaughters of Mr. Kieckhoefer, an eminent amateur violinist, who lived in Washington and Baltimore, and died about three years ago aged eighty-nine years.

Mme. Olive Barry.—Mme. Olive Barry, certificated vocal teacher of the Lamperti method, has returned to New York and resumed instruction.

Conrad Behrens.—Conrad Behrens, the renowned basso of the Damrosch opera, will devote his time during the coming season to vocal tuition and concert work. He will receive pupils at his studios in New York and Brooklyn.

Lavin's Successors.—Wm. Lavin, the tenor, has been giving song recitals in conjunction with his wife in several Eastern cities. The following criticisms speak for themselves:

Mr. Lavin justified the high praise he has lately been receiving. The training and the severe test of his singing abroad, in centres of musical culture and criticism, have done their work in the development of a voice worthy companionship with that of his gifted wife. Their duets, in the main operatic, were happily successful, while his solos were enthusiastically received.—*Greenfield, Mass., Gazette and Courier, September 12.*

Mr. Lavin's superb tenor was perhaps most enjoyed in the group of songs by Lucien Howe. Especially the one entitled I Know Not, in which he reaches a telling climax. The duet singing was something long to be remembered, that from Meistofele, by Boito, being demanded a second time.

Mr. Lavin remains in America for the coming year to sing in concert and oratorio, and will also give song recitals.—*Springfield, Mass., Republican, September 13.*

Francis Fischer Powers.—After a brief trip abroad Mr. Francis Fischer Powers, the eminent baritone, returned to conduct his summer school, which was this year on Lake Winnebago, Wis. Pupils from all parts of the country followed him, the success of his method being now widely known. Mr. Powers will resume his classes in New York on October 26, and the interesting and fashionable Saturday morning musicales of past seasons will be resumed at his Carnegie Hall studio about the end of November.

The Listemanns.—Paul Listemann, the violin virtuoso, and Franz Listemann, the 'cello virtuoso, have recently signed a contract with J. E. Ashcroft, of St. Louis, the Western impresario, for a spring tour of two months during April and May. The contract runs for several years, and on these tours they will have the assistance of a pianist. These artists may feel not a little proud of the fact that during the last three weeks eighteen engagements have been booked for their Western tour.

Carl Halir.—Carl Halir, the great German violinist and one of the directors of the Royal High School of Music in Berlin, is expected to arrive in this country early in November for a short tour in America. Halir, who is considered in Europe the worthy successor of Joachim, will make his New York debut in the first concert of the New York Philharmonic Society, November 13 and 14. Later on he will appear with the New York Symphony and the Boston Symphony orchestra.

Emilio Belari Home.—After a pleasant summer, spent in the northern part of the State, Emilio Belari has returned to New York prepared for the hard work of the coming season. He will resume vocal instruction September 28, at his usual residence.

Successful Greenwich Concert.—The fourth of the subscription concerts given here under the direction of Mrs. C. E. Martin (the esteemed wife of Dr. Martin) took place on the 15th inst. The vocalists were Mrs. J. S. Martin, soprano; Miss Julia Wickham, a very prominent contralto, and the always welcome Mr. W. H. Rieger, tenor, who sang delightfully, and Dr. Martin. Mr. Paul Tidden was an excellent solo pianist, and Mr. John Cheshire the solo harpist. The whole affair was a success.



Nicht Gut, nicht Gold,
Noch göttliche Pracht;
Nicht haus, nicht Hof,
Noch herrlicher Prunk;
Nicht Trüber verträge
tragender Bund,
noch heuchelnder Sitte
hartes Gesetz;
Selig in Lust und Leid
lässt—die Liebe nur Sein!

RICHARD WAGNER.

YES, "blessed in joy and sorrow, let Love only be" sang Richard Wagner in the last scene of *Götterdämmerung*, sang it in the orchestra divinely, for men are as gods when they make such music.

I have often wondered where Wagner's religion, his art, his metaphysics, in a word his working theory of life, would have led him. That he had floating dimly in his great brain the outlines of a greater work than *Parsifal* we learn in his correspondence with Liszt. He died with the *Trilogy* incomplete, for *Tristan* and *Isolde*, *Parsifal* and *The Penitents* (*Die Büsser*) were to have been that *Trilogy* of the Will to Live, Compassion and Renunciation.

Wagner was going toward the East with many of the Old World thinkers. That negation of the will to live, so despised by his old admirer Nietzsche, had gripped him since his first acquaintance with Schopenhauer in 1854. He absorbed this Neo-Buddhism eagerly and at the time of his death was fully prepared to accept its final word—the bonze-like impassiveness of the will, and would have translated into tones some of its hopelessly fatalistic spirit, its implacable hatred of the life of the flesh.

That the world has lost a gigantic experiment cannot be questioned, that it has lost the best of Wagner I greatly doubt. In *Parsifal* his thematic invention is not at high water mark, despite the marvelous mastery of technical material, the marvelous molding of spiritual stuff. Even if *Parsifal* is almost an abstraction, at least so executed as to give that impression, is not that "howling hermaphrodite" *Kundry*, as Hanslick christened her, a real flesh and blood creation? It is no fear then of Wagner's powers of characterization failing that we should concern ourselves about, but the gravity of the possible situation laid in the fact that Wagner had drifted into the philosophical nihilism, the intellectual quietism, which is the sweet consoling pitfall for the thinker who ventures across the border line of Asiatic religious ideals. The glimmer of Christianity in *Parsifal* has always struck me as the last expiring glimmer of Wagner's faith in the value of Christ. That he used him in a dramatic sense cannot be doubted, and that in the ritual of the Roman Catholic Church he found grateful material, which he employed so deftly, yet so reverently in *Parsifal*, is also incontrovertible, but in Wagner's Christianity, in his adherence to dogma, I place no credence. This, too, in the face of Albert Ross Parsons' admirable essay on the theme.

Wagner went to the roots of Christianity, the Buddhist roots, and there imbibed philosophical consolation. Of course Nietzsche's attacks are wide of the mark, for no one was less likely to teach sloppy sacerdotal sentimentalism in his writings than Richard Wagner.

The subject is a fascinating one, especially when you consider that Wagner changed the title of his last projected work from *The Victors* (*Die Sieger*) to *The Penitents*. First spoken of in 1856, the title was altered a quarter of a century later. Wagner had encountered Oriental philosophy in the interim and its mysticism had become a vital, integral part of his strenuous intellectual life.

I could not help recalling the case of Wagner as I read the curious, powerful pages of Joris Karl Huysmans' latest book, *En Route*. It has just been translated into good, honest, pedestrian English by a pious Catholic and a publisher, Mr. C. Kegan Paul,

of London. Mr. Paul has of course missed the ineffable perfume of Huysmans' style—a style comparable only to something infinitely rich, decaying and velvety. It suggests ambergris, and certain preludes of Chopin, it also has the flavor of truffles, and it is at its brilliant best when it pictures the grinding of the two dissonances of voluptuousness and religion.

As you know by this time, I have long entertained hot opinions on the subject of Huysmans. An artist, he has put himself in his work, yet maintained a static impersonality. He has been a decadent, a depraved creature in *A Rebours*, that book which Oscar Wilde declared ruined his own Dorian Grey. He has been a searcher after the curious and perverted in art, literature and religion, as in *La Bas*, with its hideous revelations of Satanism. And now with his heart beating wildly and words of repentance on his lips, he returns to his mother, the Church, and in his sobbing sentences we hear the confession of a man sick of life, sated with love, pomp, learning, world weary, and so in *En Route* you read his shameful disclosures, interspersed with the most admirable discussions of ecclesiastical music and the most scathing arraignments of the frivolities of sacramental life. He not only calls such sensational preachers as Montsabr  and Didon the "Coquelins of the Church," but he does not hesitate to apply to the learned Abb  d'Hulst the endearing epithet of "bellicose booby."

But, oh! how I would like to transcribe for you his masterful pages on plain chant, his remarkable appreciations of Palestrina, and his lofty ideal regarding the functions of sacred music!

Durtal, his hero, the sad hero of the Black Mass and the mad student of that writhing mass of lascivious lore, the Marquis de Sade, is also the hero of *En Route*. He marches through every phase of Catholicism, from Gallicanism to Rosminism, and fetches up after cruel, lacerating soul struggles at the gate of a Trappist monastery not far from Paris, at La Trappe, in fact. There, religion reduced to its simplest form, the very figured bass—of which the pomp and splendor of the Mass is the finished symphony—grated on Durtal's effeminate flesh as the scratch of a rusty nail. The description of his first night in the monastery, his awful visions, temptations, and the really artistic portrayal of the monks singing and its thrilling effects, are presented by the pen of a great artist.

Not the pig-pen of that auctioneer of words, Zola, whose Lourdes and Rome are a mere bald externalization of things that both Bourget and Huysmans find infinitely precious, infinitely consoling and infinitely suggestive.

Durtal, after a spiritual retreat of a few days, returns to Paris charged with the odic fluid we call religious fervor; but where will he end? He enters Paris dissatisfied with its empty husks. After the rich sacred banquet he has been permitted to approach at La Trappe will he satisfy himself with the things that made up his life before his change of heart? Will he, as he fears, return as the dog to its piddle?

The writer leaves us in some doubt, but, catching at a few straws in the book as hints, it seems to me that Huysmans, like Wagner, has set his face toward the rising sun. The immobile life of the senses and the peace of God which passeth all understanding have not yet abided with him. Will he, too, seek in the inky lymphatic waters of Buddhism the solution to that unrest, that spiritual vertigo, which seized his soul in Paris?

I await the next spiritual incarnation of Huysmans with intense interest.

The book will not appeal to the reading public. It is too recondite, it is not quite sympathetic—for the author is hard as bronze at times—and it is too analytical. Arthur Symonds praises it extravagantly in the *Savoy*, and I can fancy Iren us Stevenson reading it with delicate joy.

I read myself with pleasure Stevenson's *Weed and Flower*, a short story that recently appeared and which appealed to me because of its charming diction and rich hints at the immortal side of art.

Other books that I have been reading recently I need not exploit here. Some were morbid and a few beautiful; there are so few beautiful books in the world! I read Pater—literally my Pater Noster—just as I enjoy the Valkyrie Eleison of Wagner. Of Pater—his own words written of Pico della Mirandola,

the Neoplatonist, best describe the gentle author, himself a great humanist.

"For the essence of humanism is that belief of which he seems never to have doubted, that nothing which has ever interested living men and women can wholly lose its vitality—no language they have spoken, nor oracle beside which they have hushed their voices, no dream which has once been entertained by actual human minds, nothing about which they have ever been passionate or expended time and zeal."

Such a passage, one of many in his finely chiseled chalice of perfect writings, is a refutation that Pater ever belonged to the sterile school of art for art.

If we avoided the chartered mud gods of literature—the Du Mauriers, the Lew Wallaces, the McLarens, the Mrs. Humphrey Wards, the Grant Allens and that most obvious humbug of them all, Mr. Hall Caine—as religiously as we avoid bad, cheap conventional music, the taste for beautiful prose writing would be vastly bettered. But how discouraging it is to see a forthcoming novel by the author of



MORIZ ROSENTHAL.

Trilby advertised as is it were a wonderful message of art, while the greatest of American prose writers, Henry James, is called "precious," and his very fineness of analysis and supreme finish directed as weapons of ridicule against him?

Oh Lord, how long?

I have read Gabriele d'Annunzio's *Episcopo & Company*, and was disappointed. After all the preliminary critical warwhooping I find the book dull and melodramatic and an Italian reflex of the great, strong, Russian epileptic, Dost evsky. Perhaps the new book, *The Triumph of Death*, will prove more satisfactory—that is if translations ever can be made artistically satisfying.

Edmund Gosse's *Critical Kit-Kats* is a delightful book of criticism and literary gossip, and contains appreciations of Walter Pater, Stevenson and Walt Whitman. The latter, he says, is "literature in the condition of protoplasm," and he describes a visit to the Bard of Camden which is both interesting and unsatisfactory. I knew Walt intimately, but I always discovered after each visit paid to Mickle street that I did all the talking. And this has been the experience of all his visitors. He had the gift of eviscerating a subject by the very simple means of drawing one into conversation about yourself—and God knows most of us are eloquent on that subject. Not given to Chinese questioning, but rather a gentle hypnotic pressure Walt exerted, and once the pump was started the flow was steady and prolonged. Nordau, like Earl Li, puts irritating questions to you. The Poet of the Great Unwashed never questioned; he asked with his eyes—your egotism did the rest.

With more pleasure, because of its daintiness of diction and poetic imagery, I read Richard Le Gallienne's second series of *Prose Fancies*. His gold is beaten almost to the attenuation of the gilders, but it is pure poetic gold after all. He discourses eloquently of the bloom on the butterfly's wing, and can transcribe the love-light in a rare woman's eyes. It is a sort of angel's food he feeds you upon, but you

forget its bubble quality in the delight of the elaborate service from which you eat.

I remember one phrase of his, "Lovers, like children, can make their paradise out of the quaintest materials. Indeed our paradises, if we only knew, are always cheap enough; it is our hells that are expensive."

The cruelest book I read last summer was *The Island of Dr. Moreau*, by H. G. Wells; a cruel book, yet with a profound undercurrent of philosophy. In its mocking satire of all that humanity has agreed to call noble it recalls Jonathan Swift, for surely the hideous animals on Dr. Moreau's hideous hell of an island are Swift's Yahoos brought within the pale of latterday science! A depressing book, because of its probing the unclean sores of our animal nature. Its harsh, Voltairean laughter at free will and belief in a first cause might prove disquieting to the sensitive brain. A cruel, clever book nevertheless.

Its author gave us *The Time Machine* (not, as I before remarked, the history of a pianist), and *The Wonderful Visit*, both volumes full of ingenious conceits.

Writing of Huysmans reminds me to ask of Philip Hale if he has ever read the early novel of that master, which called forth Zola's heartiest praise. It is called *Les S urs Vataud*.

Zola doesn't care for Huysmans nowadays. The latter has deserted the naturalistic banners for good and all.

There is a pianist coming to this country in a few weeks on whose fore front is engraven the word Perfection! Moriz Rosenthal, according to the most learned authorities on the art of playing the piano, is the man among men, the king of pianists. I was told in Germany that his playing has gained heavily on the musical, the imaginative side. He plays Liszt, Brahms, Chopin and Schumann equally well. He storms at heaven's portals technically, and his play is described as being fabulous, sensational and a miracle of perfection. Now, perfection in any art is rare, and Rosenthal is rare, for he begins where most pianists end.

We are ripe in America for playing of this sort, playing that like, the whirlwind, reasons not, cajoles not, but sweeps you off your critical legs. The pianist who can accomplish all the wonders universally ascribed to Rosenthal must be a magician. That he has improved vastly since his visit here some years ago is not to be doubted. He will be the evening star in the musical firmaments this season.

Despite the fact that I only saw a quarter of a king at the Knickerbocker last Friday night—for I was seated behind a pillar—I liked Half a King very much. It is not too high in tone; indeed the music is charming in its freedom from noisiness and over-tinting, and then the story is well told by the librettist. Mr. Englaender has not written a better first act. It is all done with such an easy hand. The scoring is light and gay, there is no straining after the grand manner, and the lyrical episodes are pretty and tuneful. It is Viennese; Viennese to the core. Not a trace of trouble, not a spoor of gravity. The first duo, the quintet, the trio, the marches, that bright valse finale and the clever end of the second act all show the hand of a man who may lack genuine inspiration, but who has the technic—and technic is two-thirds of the battle after all.

Musically the first act is the best. The duo in the second is taking, and Miss Glaser has some fetching solos; Mr. Wilson's music is for Mr. Wilson's thorax, like the marvelous verbal vertiges he indulges in. His throaty voice and curious diction are still with him, and as *Tireschappe* he has the best part I have seen him in since *Erminie* and *The Oolah*. He is active, fluent of leg, and is the master of an irony hardly to be called veiled, but "understood of the people." While Wilson lives, moves and has his being there will always be Wilsonites. To dispute this is disputing the nose on your face.

And it is the face that kills, say Edgar Saltus and other masters of laconics.

Lulu Glaser is a desperate warning to young singers about to become great stars. If you are pretty be-

come conceited; if you can't sing don't learn; be disdainful of modesty and the necessities of acting and then you won't be a second Lulu Glaser.

This youthful and delightfully impertinent person was in the chorus, played soubrette parts and worked. When she was praised she simply smiled and worked. To-day she sings most musically, phrases as if she had gray matter in her music box, and acts with delicate tact, archness and charm. She is full of animal spirits, but she expresses them to her audience without grossness. She has not a big voice, but she does not force it, breathes intelligently and enunciates like a civilized person. In a word Lulu Glaser is all that most comic opera leading ladies are not. She is a little artist and Mr. Wilson knows what a treasure he has. Shorn of Glaser he would be half a comedian.

The cast is good, well trained, the production a rich one, and Harry Smith may be congratulated on his book, which is free from all that is offensive. I suspect Mr. Wilson introduced the slang and then that awful story of the ostriches that mistook the bald heads of old men and sat upon them and hatched out—ballet girls.

Oh, Francis, with the joyful fetlocks, where did you get that?

Josephine Jacoby, who sang last Wednesday night at the Seidl concert in the Garden with such marked success, is a handsome young contralto with a beautiful natural voice. She delivered the stirring measures of the great aria—really a duo—in Saint-Saëns' Samson et Dalila with genuine dramatic emphasis.

We haven't too many good contraltos in New York and Josephine Jacoby is one of them.

When I last saw Alexander Lambert he was enthusiastic over the recital hall at his college of music on East Fifty-eighth street. It is a pretty hall, seats 500, and I can testify to its fine acoustic qualities. Paderewski, Wolff and Hollman, Marteau, Marsick, Slivinski, Fursch-Madi, Scalchi have all played and sung in Mr. Lambert's hall. It is just the ideal size for an intimate recital of music. J. H.

Mary Howe-Lavin Sails.—Mary Howe-Lavin, the soprano, sails on the steamship Columbia for Hamburg on the 24th inst.

Clara Bell Bagg.—Miss Clara Bell Bagg, pianist, has returned to New York from Newport, where she has passed a pleasant social and artistic summer.

Music Room Decorations.—The Palmer & Embury Manufacturing Company, with warerooms at 185-187 Canal street, is making a line of violin stands which for beauty of design and workmanship are unequaled in the market. They are specially designed for parlor or music room decoration, and will be appreciated by those who desire a handsome piece of furniture corresponding with the furnishings of a room. The prices are moderate. An illustrated catalogue will be furnished upon application.

Gustav L. Becker Returned.—Mr. Gustav L. Becker has returned from a summer spent at Raymond, N. H., and has resumed teaching at his home studio. As usual Mr. Becker spent some of his vacation in preparing plans for the winter's work, especially for his classes in harmony and theory of music and for his advanced piano pupils, several of whom continued their studies through the summer at Mr. Becker's summer home, "Content." The Becker lecture musicales will be prefaced by an informal reunion of pupils at Mr. Becker's home during the first week of October.

Caroline Montefiore.

A YOUNG artist possessing a dramatic soprano of rare power, evenness and perfection of musical quality is Miss Caroline Montefiore, who will make her first appearance in New York this season in prominent concert work and will, it is expected, be heard with the leading symphony, oratorio and orchestral societies.

As Miss Montefiore has been gifted in the first instance with a vocal instrument of naturally pure and beautiful quality, a thoroughly musical organization and a superior intelligence, all of which have been cultivated and developed in the fullest degree, New York may anticipate a genuine musical pleasure in hearing this accomplished and sympathetic artist sing.

The voice is round, mellow, emitted with absolute purity and control, and has a resonant brilliancy throughout its entire wide compass. The artist never strains or forces, even under the most stringent dramatic stress, her natural rich volume, with its unusually clear vibrancy, carrying to the corners of any auditorium with full dramatic effect. This particularly telling vibrancy, which has in it nothing cheap or metallic, is one of the most valuable characteristics of Miss Montefiore's voice. She obtains her most forceful dramatic effects without any effort or without deteriorating for a moment the pure musical quality of her tone, as so many dramatic sopranos are apt to do under the influence of a strongly vivid situation. At all times and beneath all dramatic exigency Miss Montefiore has her voice under smooth and firm control, and the pure singing timbre with the suggestion of nuance are never lost, even in the power and intensity of a climax.

With a strong musical temperament well attuned, a fine dramatic instinct, abundant poetic feeling and the education of a musician beyond that of the average musical artist, Miss Montefiore will be found a singer of rare sympathy and artistic judgment, warm innate feeling and accurate finish. Every phrase is imbued with its fullest meaning; the singer's enunciation, like her vocal production, is distinct and pure, and her delivery polished and refined. The self-contained, intelligent poise of this artist, who is devoid of all unpleasant mannerisms, is very satisfying to an audience of refinement and taste. Her musical attitude is sincere and conscientious, and her superior intelligence with the capacity to think and feel deeply, distinguishes her work in a manner not frequently to be met and which might surely be destined to win her success with the discriminate and cultivated public.

Miss Montefiore's repertory is large, and by reason of her versatility is confined to no particular school. She sings with equally just effect a large dramatic aria or a sympathetic little English, French or German song. Her smooth and dignified command over large, broad phrases would seem to destine her particularly for string, dramatic or oratorio work, but she is equally happy and effective in lighter vein and is a charming singer of brief ballads and Lieder, old and new, that touch the heart.

The following is a list of composers, with their works, from which Miss Montefiore sings the principal soprano arias:

Beethoven.....	Fidelio
Beethoven.....	Concert Arie
Mozart.....	Concert Arie
Mendelssohn.....	Concert Arie
Wagner.....	Flying Dutchman
Wagner.....	Tannhäuser
Wagner.....	Lohengrin
Weber.....	Freischütz
Weber.....	Oberon
Weber.....	Euryanthe
Spohr.....	Faust
Spohr.....	Jessonda
Klein.....	Kenilworth
Berlioz.....	Faust
Massenet.....	Hérodiade
Massenet.....	Le Cid
Bizet.....	Carmen
Reyer.....	Sigurd
Hallström.....	Bergtagna
Gounod.....	Reine de Saba
Hofman.....	Die Verlassene

Included in her enormous lyric repertory Miss Montefiore has the best songs of the following composers:

Wagner.....	Saint-Saëns.
Brahms.....	Bruch.
Schumann.....	Goldmark.
Schubert.....	Kahn.
Franz.....	Gounod.
Grieg.....	Chadwick.
Jensen.....	MacDowell.
Raff.....	Beach.
Cornelius.....	Nevin.
Delibes.....	Cowen.
Massenet.....	Lassen.
Tschaikowsky.....	Reis.
Klein.....	Walnöfer.
Vogrich.....	Schmidt.
Liszt.....	Bungert.
Chopin.....	Von Flieitz.

This artist has all the attributes, vocally and in diction, to justify her a prominent position in oratorio. Already she has capably rehearsed some of the leading standard oratorios, and her capacity for quick study makes it feasible that she should get up a rôle with confident thoroughness on brief notice.

Personally the new singer will quickly win the sympathies of her public. A rather pale face full of intelligence and feeling is lit up by dark brown eyes finely expressive and telling the story of the music, the temperament and the poetic feeling which lie behind and govern her career. She is tall and slender, of graceful, quietly controlled bearing, and has a smile of magnetic meaning which is destined to win her a host of artistic friends.

She takes her art seriously, but not too seriously—enough so to study and deliver her music with musicianly care, while there is plenty of life and abandon in mode and expression for music of lighter calibre and for all the pleasant things of life wherever they have their place.

We predict for Miss Montefiore a successful career and for the New York public an honest musical satisfaction in the early opportunity to hear a dramatic soprano who is convincingly dramatic without ever marring her tone. She is a soprano who can sing for them to infinite satisfaction a little love song with as tender and soft a bloom on her voice and as delicate a nuance as though she had never filled huge auditoriums with the full volumed phrases of the imposing dramatic aria. Her temporary address is care THE MUSICAL COURIER.

The Treumanns Home.—Mr. Max Treumann has returned with his family to New York from Lake George, where he has passed a delightful summer.

Carlotta F. Pinner.—After a pleasant summer passed at the Thousand Islands and Saratoga, where she sang with great success, Miss Carlotta F. Pinner has returned permanently to New York, and has already booked several concerts for the coming season.

Riesberg Will Stay in New York.—Mr. F. W. Riesberg, pianist and organist, who left New York ten years ago to settle in Buffalo, has returned to this city, accompanied by his family and several of his advanced pupils. When here before he was soloist at the Archer organ recitals (Chickering Hall) and Amphion concert (Brooklyn), and has since appeared with the Buffalo Philharmonic Society, the Orpheus and in many of the larger Eastern cities as soloist. He has been summering at Cooperstown (Lake Otsego), where he had the Fenimore Hotel musicales in charge, also playing several times at Richfield Springs.

William Courtney.—Mr. William Courtney, the eminent teacher and tenor, who recently married his pupil, the well-known singer, Miss Jessamine Hallenbeck, has left New York to settle in Denver, Colorado. Mr. Courtney's great professional abilities will be seriously missed in New York, and a large number of devoted pupils will have strong practical reason to regret their skillful and invariably successful teacher. Mr. Courtney, however, is pleased at the wide field open to him in the West, and enters with zeal upon his fresh career, which it is said he may vary by a return to the operatic stage, upon which he was so popular a favorite some years ago.



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Mr. Richard Burmeister.

MR. AND MRS. RICHARD BURMEISTER returned from their three months' sojourn in Chester, Nova Scotia, and arrived at their home in Baltimore yesterday. Mr. Burmeister, though very fond of all kinds of summer sport and spending every day some hours on his sailing yacht in the beautiful bay of Chester, has been very busy the whole summer composing as well as adding to his large repertory some new compositions.

The following are his concert engagements: In Boston at one of the Boston Symphony concerts, with Paur; also at one of the Kneisel Quartet chamber music concerts. Probably also two recitals in the new Steinert Hall about December. Engagements for New York are still pending.

In Baltimore the usual number of public recitals and private soirées musicales will be given, which are always the artistic and fashionable events of the Baltimore season.

Mr. Burmeister will also make a concert tour later in the season in the South and West.

About compositions, let us say that Mr. Paur will perform with his unique orchestra Mr. Burmeister's symphonic poem, *The Chase after Fortune*, at one of his Baltimore concerts, and Mr. Kneisel will bring out this season a concert romance for violin and orchestra, just finished. The distinguished pianist, Willy Rehberg, in Geneva, will play Mr. Burmeister's piano concerto in D minor in one of this season's Gewandhaus concerts in Leipzig with Nikisch, and Mr. Burmeister's new songs and piano pieces will be published the coming winter.

There is a serious movement on foot in Baltimore to organize a permanent orchestra, with Burmeister as conductor.

From Paris.

MISS CLEMENTINE SHELDON.

MISS SHELDON, a well established, highly esteemed vocal musician of New York State, has all through her study and work career been steadily working up to a season of broader culture and higher development in Europe. Her wish has been in part realized this year by a study season of several months in Paris with Delle Sedie as master, and at the same time by taking in musical cultivation and the spirit of the place in the greatest degree possible.

Miss Sheldon is more than usually blessed in having a large circle of people, among them many very important musical ones, who are deeply interested in her career. She has been a favorite musical light in the section of country including Binghamton, Wilkesbarre, Elmira, &c. Pupil of Elmira Female College, Mr. Baker, musical director, was her first vocal teacher, and being an excellent voice placer started at once on the right road a voice of rare delicacy, crystalline qualities and possibilities for much development.

She next passed to the hands of M. Rivarde, of New York, where she was well drilled in the Italian method and language, in distinct articulation and operatic work. A compliment to her New York teaching is that Delle Sedie was able to commence where she left off and carry her on to higher developments. The maitre predicts for her a

successful career in concert and oratorio work, and has offered to stand as reference as to her capabilities to any manager or impresario.

Madame de la Grange is also delighted with her voice, which she describes as "without a flaw, a most beautiful voice of great justness and most charming qualities." This great artist has also predicted that there is nothing between Miss Sheldon and a most successful concert career.

Miss Sheldon leaves Paris this week or next for London, where she will study oratorio traditions with Mr. Henschel, and possibly pass some other lines of study before returning to America. There she has already several concert engagements awaiting her. Arias and songs in French and Italian have been her work here, and she means to make periodical visits to Paris part of her musical life.

She cannot at present give the date of her return to America, but it will duly appear in these columns.

A Striking Summary.**3,313 Selections in 752 Performances.**

FIFTEEN YEARS' RECORD OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON.

COMPILED BY F. R. COMEE.

TWO performances a week by the Boston Symphony Orchestra in Music Hall, Boston, during each season, for the fifteen years since the founding of this organization by Henry L. Higginson in 1881, show some striking totals, interesting to the general public from a statistical standpoint, and to the musical public for obvious reasons. At these two performances each week, the first on Friday afternoon and the second on Saturday evening, precisely the same program is presented. The Friday afternoon performances were called at the outset "public rehearsals;" and, although this appellation still remains, it is to a certain extent a misnomer, as these "public rehearsals" have an audience entirely distinct from the Saturday evening concerts, and are entitled to rank as separate performances. From a recently completed index of all the selections played at these performances a condensed summary has been made, with the following results:

Performances	752
Total number of composers	163
Total number of selections	3,313
Orchestral selections	2,270
Solo selections	1,043
Instrumental solos	543
Vocal solos	500
Germany	70 composers, 2,245 selections.
France	17 " 296 "
Hungary	3 " 164 "
Russia	6 " 132 "
Bohemia	3 " 104 "
America	12 " 88 "
Poland	7 " 80 "
Italy	18 " 74 "
Norway	2 " 36 "
England	7 " 34 "
Denmark	2 " 28 "
Belgium	4 " 22 "
Holland	2 " 6 "
Scotland	1 " 4 "

That the question of nationality is a vexed one is painfully realized by all who make this subject a study, but

the above table is as accurate as can be made from the leading authorities. In a few instances the claims of the individual concerned and the customary rules of establishing nationality are so at variance that absolute accuracy is impossible. A list of the composers in the numerical order of their works performed is appended:

Beethoven	384	Smetana	14
Wagner	266	MacDowell	14
Schumann	175	Footé	14
Mozart	174	Vieuxtemps	14
Brahms	159	Bizet	12
Schubert	150	Moszkowski	12
Mendelssohn	140	Svendsen	12
Liszt	118	Fuchs	12
Weber	104	Bargiel	12
Dvorák	88	Goetz	12
Berlioz	84	Gericke	12
Bach	74	Godard	12
Rubinstein	74	Meyerbeer	10
Saint-Saëns	72	Richard Strauss	10
Händel	60	Cowen	8
Haydn	60	Délibes	8
Chopin	52	Bennett	8
Goldmark	44	Glinka	8
Volkmann	44	Hiller	8
Raff	42	Franz Lachner	8
Bruch	41	Méhul	8
Tschaikowsky	40	Reinhold	8
Gluck	38	Sullivan	8
Spohr	34	Floersheim	8
Cherubini	30	d'Albert	6
Henschel	28	Bach, Ph. E.	6
Massenet	26	Borodin	6
Gade	26	Ernst	6
Grieg	24	Henselt	6
Gounod	22	Paganini	6
Paine	18	Pergolesi	6
Chadwick	18	Paderewski	6
Lalo	16	Loeffler	6
Reinecke	16	Rheinberger	6
Auber	14	Boieldieu	6

Four selections were played of each of the following composers: Busoni, Graun, Gradener, Grammann, Heuberger, Huss, Humperdinck, Jensen, Joachim, Krug, Litolf, Lassen, Lang (Margaret), Mackenzie, Maas, Molique, Monsigny, Nicolai, Popper, Rietz, Scgambati, Strube, Thomas (Ambroise), Thomas (A. Goring), Wieniawski, and two each of the following: Bernard (E.), Burmeister, Bird, Buck, Boccherini, Bülow, Bruckner, Benoit, Cornelius, Chabrier, Davidoff, De Swert, Dupont, Esser, Eckert, Ferrari, Franz, Giordani, Goltermann, Gernsheim, Grimm, Gilson, Hauptmann, Herbeck, Hoffman, Herold, Hartmann, Hummel, Isouard, Johns, Korbay, Klughard, Klenkel, Kahn, Knorr, Lindner, Lachner (V.) Luther (M.), Langer, Mascagni, Moscheles, Muller-Berghaus, Martucci, Marschner, Nicodé, Purcell, Ponchielli, Rubinstein (Nic.), Rossi, Rossini, Reznicek, Riemenschneider, Singer, Scharwenka (X.), Scharwenka (Ph.), Strauss (Joh.), Secchi, Stradella, Stanford, Spontini, Thieriot, Viotti, Vogrich, Weld, Zollner, Parker (H.), Parry. Two of the composers in the list, Messrs. Loeffler and Strube, are first violinists in the orchestra, the former having written two compositions for violin and orchestra and one for cello and orchestra, and the latter a symphony and overture.

The record for the greatest number of performances of any one selection is a tie between the Unfinished Symphony, of Schubert, and the Prelude to the Mastersingers of Nuremberg, of Wagner, each work having been performed twenty-six times. As a very close second to these

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two numbers are the Beethoven symphonies No. 3 (Eroica), 5, 6 (Pastoral) and 7, with a total of twenty-four performances each. A list of composers who have died since these concerts began includes such famous names as Wagner, Liszt, Rubinstein, Von Bülow, Raff, Gounod, Tchaikowsky, Volkmann, Ambroise Thomas, Godard, Chabrier, Franz Lachner, Smetana and Borodin.

Mr. Georg Henschel, conductor for the first three years, gave all the nine Beethoven symphonies each season, which has not been done since. Mr. Henschel also began and ended the same concert with Wagner's Prelude to Parsifal, reasoning that directly after hearing this selection the audience could better comprehend a second rendition of it.

November 10, 1883, was the four hundredth anniversary of the birth of Martin Luther; and in the program of the concert on that day Mr. Henschel placed Luther's choral Ein feste Burg, printing on the back of the program the facsimile of the manuscript of this choral of date 1530, with a request that the audience should join in singing the same. This is the only time in the history of these concerts that such a request was made.

Alberto Jonas.—That modest but most excellent artist the Spanish pianist Alberto Jonas returned from Europe last week. He will appear in concerts and recitals in the West and East during the coming season.

Pianos for Musicians.—For sale a parlor grand piano, used one year, made by a well-known, high-grade New York piano manufacturer. Also a new Boston upright piano with a special device of great service to vocalists or students or teachers. Address THE MUSICAL COURIER.

Mr. Thos. F. Ryan.—Mr. Thomas F. Ryan, one of the members of the Boston Quintet Club, reached the city recently to join the organization, which started yesterday on its annual tour. This is the first musical organization to begin work this season, and it is at least four weeks ahead of any other.

Nordica Arrives.—Mme. Lillian Nordica, who is to be the bright star of the musical festival at Worcester, Mass., this week, arrived here yesterday on the Gascogne, with her maid, and, of course, her dog. No famous actress' suite is complete nowadays without a pet canine. Mme. Nordica's is a beauty of the spaniel variety.

The singer was met at the dock by a few friends and drove at once to the Hotel Savoy, where she pleaded weariness after the rough voyage and retired at once. Her agent, Mr. L. M. Ruben, however, said that she was in excellent health and would start for Worcester early this morning. She will return here on Saturday and sail again for Europe on the same day on the Lucania to fill a number of concert engagements in London. On October 31 she will take ship again for this country to make an extended concert tour—lasting until late in February—through the South and West. Whether or not she will sing in this city, either in concert or in oratorio, during the winter has not yet been decided. She says that she will positively not sing here in opera.

"Mme. Nordica saw Mr. Grau in London just before she sailed," said Mr. Ruben last evening, "and he made her a very flattering offer to rejoin the Metropolitan Company, but she declined it. I think she wants to rest from the operatic stage for a while. She will sing at Covent Garden next season."—*New York Herald.*



CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, September 19, 1896.

TIMES must be woefully bad both for the musician and the millionaire in Chicago, judging from an experience which befell a young organist here lately. He was requested to dedicate a new organ, built by one of our greatest firms, in the home of a parvenu whose wealth is reputed to be in the neighborhood of \$20,000,000. After playing delightfully for two hours to the gorgeous company assembled, the organist (a very clever disciple of a most famous master) was handed an envelope and bade good night. Visions of delight! He could scarce control his excitement and expectancy. Hastily running down the back steps he rushed to the light of the nearest street lamp, opened the envelope with trembling, eager fingers and found—THREE DOLLARS. Up to that moment he had been a silver man, but the non-realization of his blissful expectations has resulted in another advocate for the money that is golden.

Mr. Karleton Hackett, the well-known teacher for the voice, who has been engaged by Mr. Hattstaedt, lately returned from a visit abroad and entered upon his duties at the American Conservatory.

Mr. Hackett is a thoroughly equipped master of voice training, having enjoyed the best advantages in this country and in Europe. For three years he studied with Maestro Vannini in Florence, and perfected himself afterward in oratorio and in German Lieder with Mr. Georg Henschel in London. Considering that he is possessed of a first-class literary training also, being a graduate of Harvard, and has the gift of imparting his knowledge, he is decidedly qualified for his work in a pre-eminent degree. A number of singers well known in musical circles are now enjoying his instruction.

Victor Heinze has reopened his studio in Steinway Hall after a summer spent at Mackinack. He has a greatly enlarged class, and deservedly, as he is a most able exponent of the Leschetizky method. Mr. Heinze has also excellent prospects for his trio, which is so admirably drilled, and purposes to give at least three concerts in the coming months. The programs as arranged will undoubtedly prove attractive, as neither time nor trouble has been spared to insure a good ensemble.

The Chicago Orchestra opens the season on October 23, yet up to the present moment the name of the new concert master is still unannounced. However, I hear from Ber-

lin that Wendel, of that city, will be the new first violinist, to take the place of Max Bendix.

The normal school of the American Conservatory opens September 21.

Maurice Rosenfeld, the well known pianist, and Carrie F. Lindley, the very popular young soprano, furnished the musical numbers at the opening exercises of the Bennett Medical College last Tuesday evening. Mr. Rosenfeld playing Liebeslied aus der Walküre (Wagner) and polonaise (Liszt) in his usual artistic manner. He also gave an original composition, Gavotte Caprice, which is becoming widely known as a composition of great merit, and an excellent concert number, as it is musical, brilliant and catchy. Carrie F. Lindley was enthusiastically recalled after each number. She sang several ballads in a most charming manner. Miss Lindley's voice is a beautiful, clear, rich soprano, which shows perfect cultivation. She is rapidly winning a place in the front rank of our singers.

The Young Women's Christian Association of Chicago has arranged with the Chicago Musical College whereby the Association home, at 288 Michigan avenue, becomes the regular boarding place of pupils at the college. The Young Women's Christian Association is composed of some of Chicago's leading women, and this arrangement will give the college a great advantage, as pupils may come from a distance and find ready for them a home where they will be given every comfort. The building is a handsome structure, beautifully situated, and the home is most carefully conducted. It contains a library, reading room, gymnasium, &c. The arrangement between the Chicago Musical College and the Young Women's Christian Association should prove of great practical benefit to both.

Mr. J. Harry Wheeler, the well-known voice teacher, has accepted a prominent and lucrative position as voice teacher in San Antonio, Tex., where he will reside during the coming winter. Mr. Wheeler was a leading voice teacher for fifteen years in Boston, from which city he removed to Chicago seven years ago. Here he has been most successful and popular. His absence will be felt with keen regret by his numerous pupils and friends. Mrs. Wheeler is one of Chicago's ablest pianists, and has been an active member of the Amateur Club for several years. She also will be much missed by her many friends, both musically and socially.

The Chicago Festival Orchestra made a capital first really important appearance in Chicago on Thursday, and under the direction of A. Rosenbecker a good program was well interpreted.

Noticeably in the Peer Gynt suite, which requires such musicianly conductorship, the orchestra did exceptionally good work. The other numbers played were Handel's Largo, Overture to Mignon, Scènes Napolitaines of Massenet, and a serenade for flute and French horn by F. Tittle and played by Messrs. Timmons and Beyer. It would be advisable to leave the Mascagni Cavalleria out of future programs given by the orchestra, first of all because it has been done to death, and second, because very few can interpret it properly. Beyond this mistake the orchestra is worthy of all praise.

The Rosenbecker Orchestra has many good musicians, and the latest added to their number, Edward Hall, from Philadelphia, certainly strengthens the organization.

Miss Mattie Hawkins gave a charming song recital at Mr. Kowalski's studio on Thursday, assisted by Miss Ger-

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trude Griswold and Mr. Grunne, a young pupil of Emil Liebling. Miss Hawkins sang in excellent style a group of songs by Denee, Salve Regina, Dana, and Bevnignani's slumber song. She has a strong dramatic soprano, fine musical temperament, and does credit to Mr. Kowalski, who she avers is a most wonderful man. Miss Hawkins was enthusiastically applauded by an audience completely filling Mr. Kowalski's delightful and large studios. This was the first of the recitals given every Thursday in the year by Mr. Kowalski's pupils, and there cannot be any given with greater success than that by Miss Mattie Hawkins. She leaves Chicago to become the vocal directress of Miss Conway's school in Memphis, Tenn., in which city she will sing the soprano music at the Central Congregational Church.

Mr. Kowalski's pupils have been most successful, no less than twelve having obtained excellent engagements. Mr. Harry Tally is with the Heywood Concert Company; Miss Olive Dhu Owen, soprano, is directress of the Maryville Conservatory, at Maryville, Mo.; Miss Jeannette Bull at the Howard Payne College, Fayette, Mo.; Mrs. A. E. Stauffer has been re-engaged with increase of salary for Yankton College, Dakota; Miss Elizabeth Hansen at the Conservatory, Benton Harbor, Mich.; Miss May Weaver McCauley is engaged at the Tivoli at San Francisco in the Bohemian Girl and Fra Diavolo. The Chicago Ladies' Trio, trained by Kowalski, is engaged for a large number of concerts this season.

Steinway Hall has been redecorated, enlarged and made the prettiest and most attractive hall in Chicago. Twenty-eight boxes and two balconies have been added, making the seating capacity 750. It was always a popular place for entertainers on account of its splendid location and good acoustic arrangements, and the rent was not exorbitant, thereby allowing a margin of profit for even the less known concert givers. Steinway Hall as it is now leaves absolutely nothing to be desired, and it is sure to be in tremendous demand throughout the present season. The courtesy of its proprietors and their evident desire to give their patrons satisfaction in every way must make all business arrangements of a most pleasant character.

FLORENCE FRENCH.

Gomez Dead?—Carlos Gomez, the Brazilian composer, was again reported dead last Saturday night. The cable dispatch has not as yet been verified.

Broad Street Conservatory.—The Broad Street Conservatory of Music, Philadelphia, begins its work this season under most favorable auspices, the attendance now being better than ever before and surprisingly large for so early in the season. Gilbert R. Combs, the director, being himself a cultured and accomplished musician, has gathered about him an exceptionally brilliant and efficient staff of professional associates, who have been chosen with a special regard not only to their musical attainments but also to their capacity for luminous, attractive and successful instruction. Among them are: Hugh A. Clarke, Mus. Doc., lecturer and theorist; Jos. C. Cousans, the prominent voice specialist; John F. Rhodes, the renowned violinist; Preston Ware Orem, Mus. Bac.; Stanley Addicks, John W. Pommer, Jr., Jos. F. Kearney, Henry Hosfeld, and many others.

The aim of the conservatory is and always has been to instil in pupils a thirst for knowledge, an inclination for conscientious, thorough work, and by so doing to build up a broad musical education in the fullest sense of the term, not merely a superficial knowledge in any one branch. The success which has crowned its efforts is sufficient evidence that its standard of excellence has been fully maintained, and its achievements duly appreciated by the earnest student.

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of 1896-7.

Major J. B. POND is pleased to announce that he has secured, through his general manager, Mr. CHAS. DE GROAT, of Liege, the eminent young Violinist Mr. JAN VAN OORDT, the favorite pupil of CÉSAR THOMSON, for the season of Concerts in the United States and Canada during 1896-7.

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JAMES B. POND, Everett House, New York.
Miss ANNA MILLAR, 804 Isabella Building, Chicago.

MME. LOHSE-KLAFSKY DEAD.

[SPECIAL BY CABLE.]

NEWS reaches this office at the moment of going to press that Mme. Katharina Lohse-Klafsky, the great Wagner prima donna, died at Hamburg yesterday morning.

Only the bare announcement is obtainable and of course the cause of her death is not given.

Mme. Klafsky, so well remembered in America after her last year's work with the Damrosch Opera



MME. LOHSE-KLAFSKY.

Company, was engaged for Wagner opera here the coming season, and her place will not be easily filled.

Mme. Klafsky was born in the little hamlet of St. Johann in Hungary. A change in family affairs forced her at an early age to earn her own living. She went to Vienna, took lessons, entered a comic opera chorus, where her beautiful soprano voice paved the way to her engagement as a soloist in Salzburg, and later was engaged at the City

Theatre in Leipzig. Then her success began. She sang *Sieglinde* and *Brünnhilde* in Siegfried with big success in the principal cities of Europe as a result of continuous rehearsals under Wagner's own direction.

In 1883 Klafsky was called to the Bremen City Theatre, and in 1885 she went to the Hamburg City Theatre. In 1892 and 1894 she sang the leading Wagner rôles in London under the late Sir Augustus Harris.

In America last year she sang in Cincinnati, Chicago, St. Louis, New Orleans and Boston, as well as in this city.

Grand Opera Prospectus.

HERE is the official prospectus of opera in French, Italian and German at the Metropolitan Opera House for the season of 1896-7:

Musical directors and conductors—Sig. Luigi Mancinelli, Sig. Enrico Bevnignani and Mr. Anton Seidl.

Sopranos—Mme. Melba, Mlle. Sophie Traubmann, Mlle. Mathilde Bauermeister, Mme. Emma Eames, Miss Marie Engle, Mme. Marie Van Cauteren, with Mme. Emma Calvé and Mme. Lohse-Klafsky.

Mezzo sopranos and contraltos—Mme. Eugenia Mantelli, Mme. Maria Belina and Mlle. Rosa Olitzka.

Tenors—M. Jean de Reszké, Mr. Lloyd D'Aubigne, M. Jules Gogny, Sig. Giuseppe Cremonini, Sig. Vanni and M. Thomas Salignac.

Baritones—Sig. Mario Ancona, M. Jacques Bars, Mr. David Bispham, Sig. Giuseppe Campanari, Sig. Vascetti and M. Maurice De Vries.

Bassos—M. Edouard de Reszké, Sig. Viviani, Sig. Arimondi, M. Pol Plançon, Sig. Cernusco and M. Castlemary.

Première Danseuse—Mlle. Marthe Irmier.

Stage Manager—Mr. William Parry.

Assistant Stage Manager—Mr. Frank Rigo.

Assistant Conductor, Mr. Louis Saar; Maestri al Piano Forte, Mr. Amhurst Webber and Sig. Baraldi; Ballet Master, Sig. Albertiere; Chorus Master, Sig. Corsi; Librarian, Mr. Lionel Mapleson; Prompter, Sig. Lentati.

REPERTORY.

Will be selected from the following operas:

Roméo et Juliette (in French), Gounod; Faust (in French and Italian), Gounod; Philémon et Baucis (in French), Gounod; Tannhäuser (in French), Wagner; Lohengrin (in German and Italian), Wagner; Die Meistersinger (in Italian), Wagner; Die Walküre (in German), Wagner; Siegfried (in German), Wagner; Tristan und Isolde (in German), Wagner; Manon (in French), Massenet; Werther (in French), Massenet; La Navarraise (in French), Massenet; Carmen (in French), Bizet; Aida, Verdi; La Traviata, Verdi; Rigoletto, Verdi; Les Huguenots, Meyerbeer; Trovatore, Verdi; L'Africaine, Meyerbeer; Le Prophète, Meyerbeer; Cavalleria Rusticana, Mascagni; La Favorita, Donizetti; Lucia di Lammermoor, Donizetti; Don Giovanni, Mozart; Le Nozze di Figaro, Mozart; Hamlet, A. Thomas; Pagliacci, Leoncavallo; Il Barbiere di Siviglia, Rossini; Lakmé (in French), Delibes; Martha, Flotow; Orfeo, Giuck; Méistofele, Boito, and others.

Mr. Siegmund Deutsch.—Mr. Siegmund Deutsch, the violin teacher, has returned from his annual trip to Europe and resumed his duties at his studio, 53 East Fifty-ninth street.

Amadeo Von der Hoya.—Mr. Amadeo Von der Hoya, well known as a violinist in this country and who has recently been concert master at Weimar as successor of Halir, reached New York on Sunday and has left for his former home, Savannah, Ga.

Sousa.—Sousa, the eminent band leader, has left for Europe on a vacation. Sousa's band has closed engagements for twenty-two weeks, beginning in December, and covering the country from Halifax to San Francisco. At the conclusion of this engagement the band will again play at Manhattan Beach.

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DEPARTMENT OF PHYSICAL CULTURE—SWEDISH SYSTEM.

It is desired at this time in a few words to call attention to one of the school's departments which is believed to be as important in such a connection as it is novel. The department of physical culture is the result of a need which has been felt most strongly by all those teaching on the lines maintained by the school, and, in fact, among the considerations which led to the founding of the school the thought that thereby better facilities would be at hand for that kind of work took no small part.

Of the value of physical culture, and particularly the Swedish system, which is the one employed by the school and generally considered the best, nothing need be said; it is everywhere recognized. What needs explanation, however, is the relevancy of Swedish movements in a school for the training of the voice. It is certainly true that seldom, if ever, has such treatment even been suggested by a singing teacher, though it is probably equally true that this very system of Swedish movements and massage is made use of by many, if not most, of our great singers.

The actual necessity of such work is made apparent in a few words.

Physical culture does two things:

(1) It gives to the body a uniform muscular development, strengthening all weak points.

(2) It stimulates the nerve centres.

Of the first nothing need be said now. The advantages are fairly obvious. But the second is a very important point and one not generally understood. It is from this stimulation of nerves that the chief benefits of physical culture are derived.

Now, as the writings of the Vocal Science Club have tried to set forth to some extent, there are certain muscles, and many of them, which must be brought into action before a musical tone can be produced and upon the action of which depends the character of the tone. It is the method of the school—and certainly to such a method it is not a misnomer to apply the term scientific—by treating the causes to change the effect; by making the action right, to make the character good. Muscles, then, must be made to act or change their action. Experience shows, however, that long, hard work is not always successful in enduring a certain muscular action, or, if it is, only temporarily so. And this has at times led to considerable disappointment and discouragement. In such cases the trouble has probably always been in the defective and deficient nerve supply. Nerves are the only connection between muscles and mind, and if this connection is not in good working order what the mind wills a muscle to do that muscle will not do or but half do. Stimulation of nerve centres is necessary to make muscles respond quickly and surely.

How particularly necessary physical culture is when employing the method of the school is very evident when it is considered that certainly the best way, and it is also believed the only way, to make muscles act or change their action is to gain voluntary control over them. Such control is manifestly impossible if there are no means of communication between mind and muscle and very imperfect if the means of communication are poor.

The ideal, then, which physical culture has before it is a perfectly developed body in perfect connection with the

brain. The power of mind to act upon matter, of the will to compel the physical mechanism to do what it wants it to do, is the sum total of great singing, that is, given the right mind.

It is to be hoped that people are commencing to realize these things, to understand that more things are at the bottom of great singers than they had dreamed of, and also that many of the things they have been putting there have no relevancy whatever. Jean de Reszké is reported as saying that singing narrows itself down to a question of the nose; others no doubt have extended it to include considerable else; this article may have opened up to some a new extension. Certain is it that had the scope of vocal instruction in all these years been broader we would have had more Jean de Reszkés. Moreover, it would not be surprising to discover that Jean de Reszké himself, before he sings, takes this same Swedish massage.

Clementine de Vere-Sapio.

THE eminent soprano Mme. Clementine de Vere-Sapio has decided to pass the entire coming season in America, owing to the large number of engagements booked during the summer and the multiplicity of suitable contracts which are at present pending.

Mme. de Vere-Sapio, always a favorite, presents this season stronger artistic claims to favor even than before. The voice is larger, rounder, and her delivery broader and more authoritative, than during her first seasons in America. She is a superior and delightful concert artist, and has well and artistically earned all the encomiums which have been given her.

The following press notices obtained at important closing concerts of last season show the brilliant condition of the singer's voice even at that period, which was the termination of a severe winter's work. A summer's rest has now placed Mme. de Vere-Sapio in superb condition, with her voice and energies in their freshest and most enduring order. The public will find Mme. de Vere-Sapio this season a more satisfying singer than ever.

The Art Society concluded its brilliant series of musical receptions on last Monday evening by a song recital in Carnegie Hall. The soloist was Clementine de Vere-Sapio, the well-known soprano, known as a great coloratura singer. To-day, having rounded out seven or eight years of useful musical experience, she is Mrs. Sapio, with a broadened voice and riper experience. Thus it is that she appears almost a dramatic artist. The program offered delighted the large audience, whose numbers proved that all of cultured Pittsburgh did not go to see *The Rivals*. Mrs. Sapio sang a dozen songs in varying styles. There was one delicate chansonette by A. Thomas, Dr. Arne's Polly Willis, and a number of old works by various authors. Then came a group of three charming songs by E. A. MacDowell, and last, but not least of all, three written by the singer's husband, Mr. Romualdo Sapio, who played the accompaniments.

Mme. Sapio is a finished artist. At times there seems to be too free a use of the white voice, but this may be attributed to the same French schooling that made Melba, Eames and the retired Christine Nilsson. Her high notes are clear as a bell, beautifully taken, and in the softest imaginable passages of ample carrying force. Mrs. Sapio's phrasing is in itself a rare lesson to all students of the vocal art. The enunciation is conventional, yet after all the woman's temperament is paramount to the whole. She has unusual dramatic force, and her singing is impregnated with an emotive atmosphere that makes the evening of song a delight. The accompaniments were artistically played by Mr. Sapio, whose musicianship was in overwhelming evidence in the last three songs, models of form and development, abounding in originality.—*Pittsburgh Leader*, May 17, 1896.

The Art Society closed its season last Monday evening at Carnegie Music Hall with its 22nd reception, a song recital by Mrs. Clem-

tine de Vere-Sapio. This was the program heard by the large audience present:

Tre Giorni Son Che Nina.....Pergolesi
Spiagge Amate.....Gluck
Old Melodies—
Oft in the Still Night.
If Thou'lt Be Mine.
The Gap in the Hedge.
Polly Willis.
Absence.....Berlioz
Bon Jour, Suzanne.....Faure
Extase.....Denza
Payche.....A. Thomas
The Robin Sings in the Apple Tree.
Confidence.....MacDowell
In the Woods.
Flowers.
Spring.....R. Sapio
C'est Vous (Valse Song).

Mme. de Vere-Sapio has not been heard here for two years, and it was most gratifying to her numerous admirers to hear her again to such fine advantage. Her voice seems rather to have broadened and improved. Her art is as finished and complete as ever. There is, if anything, an increase of dramatic power in her singing. Mrs. Sapio's position in the middle ground, between the purely lyric and the dramatic schools, is almost unique, Lilli Lehmann being the one other example that comes readily to mind. It was a distinct pleasure to hear the group of old melodies that are commonly regarded as the exclusive property of the lighter lyric songbirds invested with new meanings by an artist of more dramatic temperament.

Mr. Sapio's accompaniments were absolutely delightful in their artistic unity with the songs.

Florence.—A society for promoting the study of the lute has been organized at Florence. At its first concert it will perform a piece specially composed by Mascagni, entitled *The Apotheosis of the Lute*.

Lassalle Engaged.—PARIS, September 17, 1896.—M. Lassalle, the opera singer, signed an engagement yesterday with Maurice Grau for the operatic season in America, which begins in New York on Monday, November 18. His rentrée will be made on the opening night in *Faust*, when his *Valentine* will be supported by the *Marguerite* of Mme. Melba and the *Faust* and *Mephistopheles* of Jean and Edouard de Reszké, respectively, and the *Sebel* of Mantelli.

M. Lassalle will sing during his stay across the Atlantic in a special reproduction of *L'Africaine*, in which Mme. Calvé will sing the title rôle, while the brothers de Reszké and Pol Plançon will be in the cast. Mrs. Eames-Story will make her reappearance before an American audience on the second night, in the rôle of *Eva* in *Die Meistersinger*. This performance will also serve as the début of Mr. David Bispham, who will be seen in the rôle of *Beckmesser*, one of his best. Indeed he is probably the best *Beckmesser* now before the public.—*Herald*.

Mexico.—The ninth concert of the Conservatory Quartet of Mexico city took place in the concert hall of Messrs. Wagner & Levien, September 11, when Señorita Esther Rosales, a pupil of Carlos J. Meneses, assisted. An extraordinary concert for the benefit of the pianists who have taken part in these concerts will soon be announced.

Handel's Organ.—Händel's organ, given by the composer to the London Foundling Hospital in 1750, is being renovated. Händel played on it himself at the dedication, when the crush was expected to be so great that gentlemen were requested "to come without their swords and ladies without their hoops."

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Tuesday Evening,

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WITH

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THE Hirschberg Musical Agency, controlled and directed by Mr. H. M. Hirschberg, enters upon the forthcoming season with the sole and exclusive management of a number of leading artists, home and foreign, and with authority to represent the principal musical artists of this country, both vocal and instrumental.

The Hirschberg Agency has come with unusual rapidity to the front. Only last season did Mr. Hirschberg open up a bureau in New York. His sound musical judgment, which enables him to discriminate personally the exact value of an artist, joined to a remarkable energy and clear business capacity, quickly opened up a wide field for his activities. Just such a man was needed, and at the close of the season Mr. Hirschberg had to arrange for larger quarters to conduct his business, and is now to be found in an extensive suite of offices at 36 West Fifteenth street.

During the past summer, in preparation for his second season, Mr. Hirschberg went abroad and made his first brilliant stroke of business in the exclusive arrangement concluded with Bispham. Mr. Hirschberg has secured the sole management for concerts in the United States of David Bispham, the American baritone, whose successes in London in concert and at the Royal Opera, Covent Garden, have been among the most notable of any achieved by great singers within recent years.

That the United States will give David Bispham a rousing welcome there can be little doubt, and in securing his services Mr. Hirschberg will have succeeded in bringing one of the most valuable and desirable of artists to our shores.

Other European artists of whom Mr. Hirschberg will this season have sole management are Gregorowitsch, the Russian violinist; Mlle. Wilma Jakoffsky, also a violinist. Gregorowitsch is the artist whose performance took Berlin by storm and immediately had him proclaimed one of the most popular violinists who had ever appeared before the critical Berlin public.

The young artist Mlle. Wilma Jakoffsky has not yet completed her eighteenth year. She is, aside from being a wonderful executant on the violin, a very versatile and talented musician. She has taken in three successive years at the London Academy of Music the bronze, silver and gold medals, both for piano and violin, and has this year been made a certificated associate of the academy. This trio of artists has been engaged in Europe.

Among the American artists of whom the Hirschberg Agency will have sole and exclusive management are Corinne Moore-Lawson, the well-known soprano; Bertha Harmon-Force, the silvery voiced young soprano, who has just returned from a course of study in repertory under Randegger; Feilding Roselle, contralto, an excellent and favorite artist, and William Lavin, tenor, just returned from Europe, where his successes, particularly in opera in Germany, have been as prominent as they were well deserved.

After these artists, who will be exclusively managed by the Hirschberg Agency, the leading artists of this country, vocal and instrumental, will also be found represented at the Hirschberg bureau, and all information as to dates, terms or other details will be promptly and accurately furnished upon application. Negotiations can be made with the Hirschberg Agency for every prominent artist in the country whose names are included by authority on the Hirschberg list.

With Mr. Hirschberg's musical intelligence, tact, energy and personal refinement, negotiations are bound to be numerous and pleasant and his path of management a busy and prosperous one for all concerned.

He has just issued a neatly bound portable little volume, a Concert Manual, which is an artist's diary, reference book, calendar and artist name directory all in one. To any artist desiring one he will be pleased to forward a

copy on request. The little volume is exceedingly neat and well devised.

From every standpoint the outlook of the Hirschberg Agency this season is most prosperous and flourishing. Mr. Hirschberg deserves his success, being one of the agents—not too numerous—who understands the artistic side of his business, and supplements his knowledge by a consistent and zealous business energy.

The American Bayreuth.

Editors The Musical Courier:

"A WAGNER Theatre for America and the Americans!" I was highly pleased to read a paragraph in the last issue of THE MUSICAL COURIER by THE RACONTEUR, enunciating the above sentiment. It has long been a favorite dream of mine that some rich man might endow such an institution, so that it would not be necessary to depend on attendance (at high prices) for support.

Think of the ideals that might be realized, or at least a serious attempt to do so, unhampered by financial or other considerations! With Anton Seidl as conductor—if festivals were held in the summer what better summer employment could be found for the Boston Symphony or the Chicago Orchestra, which could be paid enough to afford as many rehearsals as would be necessary—what perfection might be had from the orchestra!

With scenic appliances as perfect as electricity and modern mechanical ingenuity could furnish, why could not Bayreuth be far surpassed? Interesting revivals of historic masterpieces might take place (as was Wagner's intention at Bayreuth), as well as modern masterpieces by Verdi, Bizet, and others. And right here I want to ask, Why would not Seidl make a competent conductor for some of these other works, even at the Metropolitan?

Seidl is a dramatic conductor; therefore, as he is a great artist, and I believe does have sympathy for some other dramatic composers, he should conduct other works in a masterly manner. True, he is greatest as a Wagner conductor, but he is so because Wagner is the greatest dramatic composer.

The singers, as THE RACONTEUR suggests, could be engaged from abroad "until we raised an American crop of Wagner singers." Then, when this consummation should arrive, let good translations be secured (is this possible?) and performances given in English as well as in the original tongue.

Let the theatre be erected in as delightful a place as possible near the centre of musical population—this would put it near New York—and then who could say that Americans are a sordid nation, caring naught for art? Who is the music-loving millionaire who will win fame for himself by making such a novel use of his money, be patriotic by doing for America what has never been done in Europe, except in a partial way, and be a benefactor to art loving humanity as well? I submit this question to the "Rockefellers, the Vanderbilts, the Steinways," &c.

W. H. HUMISTON.

EAST ORANGE, N. J., September 10, 1896.

Chance's Change.—Mr. Wade Chance has resigned his position as assistant manager of Carnegie Music Hall to accept the position of private secretary to Mr. Francis C. Grable, capitalist and gold mine owner and the proprietor of a number of very large industries in the West—stone quarries, irrigated lands, smelting works, several thriving towns, besides sixty gold mines in the Black Hills. Mr. Chance has been made the secretary of one of Mr. Grable's companies, the National Land and Irrigation Company of Colorado, of which ex-Governor Pattison of Pennsylvania is the president.

Mr. Chance will make New York his headquarters, at 100 Broadway, and will continue to reside in his rooms in Carnegie Hall studios.

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THE following reprinted from the *Westminster Magazine*, if more than a hundred years old, will be of interest:

A gentleman who has made the tour of Europe, and is a minute inquirer into the different modes of life in different countries, has observed with great attention the influence of particular studies and pursuits on the health and long life of the professors. He finds that all, or many, of those who study the more refined arts, particularly music, are in general of great age. He means those who are real admirers, and artists, from true feelings of its powers to soothe and compose the mind to peace and serenity, and who have distinguished themselves by celebrated works and compositions. As to mere mechanical performers, their lives are, in general, shortened by dissipation. Among the real admirers and composers he gives remarkable instances in his own country, as well as Italy, Germany, and other parts, and instances the following, who are professors and dilettanti:

Geminiani, 80 and upward.

Sartini, ditto.

Antoniotto, ditto.

Leveridge, 90.

Mr. St. Andre, ditto.

Corelli, 96.

Händel, 96.

Cervetti, ditto.

Hasse, 80, now living.

Farinelli, 80, ditto.

Faustina, 80, ditto.

Dr. Creighton, 90.

Alessandro Scarlatti, 87.

Mr. Pepusch, 87, or upward.

Rosengrave, Sen., ditto.

Old Tallis, ditto.

Several of the Harrington family, 80.

Colonel Blaythwayte, 80.

The elder Bach, in Germany, 80.

Sir Robert Throckmorton, with many more at this time abroad, of distinguished abilities and ages.

He has made the same observation as to many mathematicians—Newton, Flamstead, Leibnitz; and remarks that all those who have pursued studies attended with controversy or disagreeable political attentions, have either died early, or, if old, impaired their faculties to idiocy—Swift, Warburton and many others. Voltaire's cheerful engagements secured his longevity, as nothing ruffled his complacency; and he concludes his remarks with *aquanimilas est sola felicitas*.—HISTORICUS.

The Wizard in Vienna.—Victor Herbert's *The Wizard of the Nile* is to be performed in Vienna next Saturday. Mr. J. H. F. Meyer, of the musical publishing house of Schubert, has gone to the Austrian capital to witness the production, which is to be an elaborate one.

Miss Moore Married.—Miss Grace Moore, the daughter of H. R. Moore, the superintendent of the A. B. Chase Piano Company, of Norwalk, Ohio, was married last week to Mr. Merritt Manahan, one of the prominent druggists of that city.

Mrs. Swabacker.—Mrs. Serena Swabacker, of Chicago, well known in concert and musical circles in that city, is studying vocal music seriously in Paris, where she is making remarkable progress as a pupil of Marchesi. Her voice has vibrating, sympathetic timbre, much power and good range. Mme. Marchesi, who does not flatter, pronounces it a very unusual one. She has withal chic, personality, temperament and a seriousness which shows itself in her taking up sight reading, French sounds and other fundamentals in order to make her work thorough and increase her fields of usefulness at home. She expects to stay there some time till progress and development are well assured.

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No. 864.

NEW YORK, WEDNESDAY, SEPTEMBER 23, 1896.

The London **MUSICAL COURIER** is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of **THE MUSICAL COURIER** of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or **THE MUSICAL COURIER COMPANY,** Union Square, West, New York City.

EMERSON SETTLEMENT.

AT a meeting of the creditors of the Emerson Piano Company, of Boston, held in that city last Saturday forenoon, the former accepted the company's proposition to pay in 12, 15, 18, 21 and 24 months five equal payments of twenty per cent. each, with six per cent. interest. This makes it a one hundred cents on the dollar settlement.

This result was, in a great measure, anticipated, for the Emerson Piano Company was not insolvent, was not only not insolvent but was wealthy and was caught in a temporary squall which upset many other equally staunch and solid crafts.

There will be no difficulty whatever in maintaining these payments at maturity, and there will be no further interruption of the business, the full resources of which will at once come into play now. Moreover, the assignment, with its subsequent favorable settlement, puts the company into a much better shape than ever, merely because its liabilities, which are so far in excess of its assets, are now in shape to be utilized to the best purposes. There is very little reason to go into any kind of indebtedness, as there is an enormous stock of material on hand.

The interest account is also acceptable, for, under all conditions, money at six per cent. is cheap. The company also always enjoyed the confidence of everybody, and in this temporary trouble the sympathy of the whole trade went to the members of the firm. They will continue to enjoy, not only the sympathy but the confidence of everyone, for in their assignment and settlement they gave a practical proof that the legitimate piano trade is profitable and can only be disturbed by a national cyclone.

For this, Messrs. Emerson Piano Co., many thanks.

M. R. LOUIS BACH, of Kranich & Bach, is ill. It was reported in the last issue of this paper that he was somewhat indisposed, but not seriously so, and would be in attendance at business in a couple of days. The disease has developed, and by the physician's instructions Mr. Bach has been brought from his country home to the city and is now at his city residence. The danger of the illness, if any, is not immediate, and the most favorable results are anticipated by his physician and family.

TRUTH ABOUT WEBER.

ALWAYS prepared to fill space, usually considered valuable, with the most trivial articles, the New York daily papers on several occasions last week filled columns on a ridiculous escapade of Albert Weber. He had a dispute with a truckman or employé at the Weber warerooms and was accused of drawing a six shooting pistol. His arrest followed; he was fined \$5 by the police justice; he did not have the money and was locked up over night at the station or police jail, and some one came along next forenoon and paid his fine, which was followed by his release.

The papers detailed upon this *ad nauseam*, and, among many other things, for the 'teenth time repeated his divorce cases and amatory romances, and again published as a fact that he spent or dissipated the million dollars his father left to him, besides ruining the business. Now let us have a little truth.

Weber's father never left a million dollars to his son or his heirs; he did not leave a half or a quarter million, for he did not have it. Putting aside a grossly exaggerated value of a trade mark and good will, it is doubtful if he had any estate of consequence when he died. When we get right down to the facts we shall find that he really left his young and petted son involved. Weber, Sr., was a constant borrower during his lifetime. The late Joseph P. Hale and the late S. T. Gordon were his chief creditors and they made fortunes out of him on loan accounts, and it was their money which was used to keep the Weber name to the front. It was a marvelous, a heroic, and, at times, most distressing struggle in which Weber, Sr., was engaged, and it actually ended with his physical destruction, for when he died he was a comparatively young man. He was a man with a keen sense of humor, and his last will and testament in which he referred to a million dollars was his last practical joke.

He had one son who inherited his name and who, with more or less authority, had a certain control of the business, although he never had any personal holdings in it that amounted to anything. Even the large amount of common stock placed to his credit when the latest reorganization under Mr. Wheelock took place was worth a nominal sum only, for some of it was hypothecated at a low rate by Weber immediately and blocks of it were sold under the hammer at \$5 a share soon after the Wheelock organization had been effected. It is a question whether Weber had one share of stock in fee at the time the Weber Piano Company passed into the hands of the present receiver.

Weber was from the very start constantly handicapped by a business that was virtually insolvent, but he was bright and, when the spirit overtook him, active and efficient, and he managed to keep things moving, boldly forcing the name to the front during those spasmodic periods when the seriousness of the situation demanded attention.

The two trustees under the will of Weber, Sr., the late Mr. Higgins and Mr. William Foster, the present receiver, were not adapted to develop a piano business. Mr. Higgins had an easy going nature which could not cope with Mr. Weber when a conflict ensued. Mr. Foster looked upon Weber with disdain

and conducted his affairs with technical and scrupulous precision, but had as little conception of the possibilities of the piano business as he now manifests as receiver. The better elements of Weber's susceptible and buoyant nature were never explored by these cold, mathematical business men, who were never in sympathy with the character or tendency of the high-class piano trade, and young Weber's approaches were repelled instead of examined with any spirit of cordiality. In fact young Weber always looked upon his trustees as utterly incapacitated for the piano business and as stumbling blocks rather than anything else.

How then could any effect ever have been produced—any moral effect—upon the young man? Not that we excuse Albert Weber. Anyone gifted with such a brain as he has and using it as he has is no more nor less than a fool, and he says so with uncommon frankness himself. But the era of trustees in the Weber business was a gloomy period, during which no piano sentiment was permitted to prevail. In that gloom and its dismal atmosphere, interrupted only by the temporary success of the Josef Hofmann episode, out of which no profit could be gained, because the trustee necessarily failed to appreciate the enormous advantage and bearing of the cause (simply because he did not understand the piano business)—in that gloom Albert Weber vegetated and dissipated.

Mr. Wheelock then came along, and besides entering upon an attempt to resuscitate the Weber name he undertook the redemption, the moral purification, of Albert Weber; but the effort came too late. This one feature of Mr. Wheelock's generous nature has never been dwelt upon, but it is time to say that he was imbued with the energy of an apostle, and looked forward to a successful evangelization with the hopefulness and the assurance of one inspired. His complete failure in both directions represents the most dramatic episode in the whole history of the piano crisis. Because of this failure the world now criticises him for not having made a more profound investigation of his subject; but it must not be forgotten that evangelists do not act upon reason but upon faith, and hence failure with them comes with greater severity than it does with those who can reason out its possibility.

The next stage of the Weber business was the present receivership and this brings us to ask how it is possible that a receiver, who is an officer of the court, permitted Albert Weber to exercise any official functions in the Weber warerooms? What right had he to order a man about? If he had that right and felt like exercising it he should have been obeyed. If he did not have that right the receiver is responsible for his presence and its results. If he did have it with the consent of the receiver, either actively or passively granted, the receiver is also responsible.

To us the receivership up to the present moment appears as the most unsuccessful of all the eras of the Weber business, and this very episode of last week, ending, as it did, with another mutilation of the Weber name, which should be guarded with the greatest care by the court officer having it in charge, might have been avoided if the receiver had exercised his functions, and we fear that finally the re-

ceiver will be held accountable, for some one must be accountable for the presence in authority and the acts of a subordinate. If Albert Weber is not employed by the receiver how could the receiver, bound to his duties, permit him to issue orders to employees? We learn he has been in the habit of doing this ever since the receivership.

For the individual license exhibited by Weber there is no palliation, and he was punished, as we see; but who is there to look to the interests of the Weber business if the receiver does not exercise his authority?

There is no prospect of any settlement of the Weber affairs, just as was predicted by the editor of this paper at the meeting of creditors, when a bankers' committee was appointed to report, although it was apparent then that such a step constituted a glaring blunder, and the blunder was explained. It may be possible that the arrest of Weber last week and the space given to the matter in the daily press may have awakened the slumbering committee. In the meantime with each day the property and assets are becoming less valuable, and must finally be devoured by the receivership, for every receivership is in its nature destructive.

Mr. F. G. Smith, with his usual energy, some months ago negotiated for the purchase of the assets and name, and it was understood that he wanted the latter to make a \$100 Weber piano, for he would never put any piano ahead of his Bradbury. Whoever may purchase the business must always keep in view the fact that Albert Weber lives, and we do not blame him for that. While he lives an Albert Weber piano can be made, and can even be made to compete with any \$100 Weber piano. Mr. F. G. Smith, who is a very shrewd man, certainly was aware of the situation at all times. But what will become of the Weber business under the present receivership, with its enormous expenses? What will be left of it after that liquidation?

YES.

Are you going to push and boom as much as ever after they have settled and come back into the trade again those piano manufacturers who failed? How can we then compete?

A SMALL MANUFACTURER WHO HAS NOT FAILED.

YES, certainly we propose to advertise them if they desire to use our columns and conduct their journalistic affairs through these columns as much as they wish it with a *quid pro quo*.

Just exactly on the same principle as piano manufacturers give their advertising to music trade papers and editors who have failed and become resuscitated with the same freedom they exercise toward solvent music papers. Just so.

We see no reason why a man should be ostracized because he has failed when he happens to be a piano manufacturer, while as a music trade editor he should be aided in flourishing after he has failed. There dare not be any such distinctions, and there will be none.

Yes, we expect to get all those advertisements back again. Of course when a firm fails we at once withdraw their advertisement, as we can make no claim for it while it runs when the firm is actually not in business. Besides that it is an injustice to the solvent firms, and yet more, it also shows that the space occupied has real value. We believe it was a great error of judgment on the part of our brethren in music trade journalism to have continued to carry such dead advertisements and it constituted a bad blow, for it proved conclusively that their editors must be very, very small when they can afford to print so many dead advertisements. Of course we can carry no inch of dead advertising. Every inch counts just so much each week.

But we shall get most of that patronage again just as soon as those houses get into shape. Before they are in shape it would be reckless on their part to advertise. In fact, advertising specially is at present not remunerative to piano manufacturers unless they are positively assured of a large circulation outside of the piano trade proper. No trade paper has such circulation, and hence there is no medium for the manufacturer outside of this that can justify him in such expenditure. But we are digressing.

Yes, we shall advertise every decent piano or any other firm, and there is no moral question involved, just as little as a moral question is involved in the insertion of advertisements in music trade papers that have failed and have become restored to life, even if they have never paid a cent on a dollar.

How can you compete? How can we compete?

MR. STEINERT'S INVENTION.

This week's issue of THE MUSICAL COURIER criticises sharply the recent invention of a new piano by Morris Steinert, of this city. The article is written in a satirical vein. It terms the invention "a musical paradox."

THE above item, taken from the New Haven Evening Register, is a misconception of the facts. THE MUSICAL COURIER never criticised Mr. Steinert's action; it criticised the New York Herald description of a grand action, the invention of which was credited to Mr. Steinert.

And now a few words; good stuff, common sense and reason. The New York Herald's made the absurd claim that this new action would revolutionize the piano, for by means of it the tones of the piano could produce clarinet and other orchestral instrument effects. That is, that whereas the tones of the present piano were cold and so forth, warmth and tone color can be extracted from the piano of the future by means of this new revolutionizing action.

Now, for the benefit of the New Haven papers and the Boston and New York Herolds, which printed such amusing child's play, we will explain as follows:

The piano is an instrument of percussion. The action is the mechanism by means of which a player at the keyboard transmits his "play" upon the instrument. This action is in the interior of the piano and consists of a series of hinged and glued parts operating on lever and escapement principles, made with the object of being quick to respond, ductile and prompt. The end of that line from the tip of the players' fingers to the string of the piano is a hammer glued to the action, and it is this hammer that strikes the string, each hammer controlling a string or the set of strings representing a note. A complete piano nowadays has 88 notes, 88 keys, 88 hammers. That is the function of the action with its hammers.

Now what does the hammer do? The strings fastened over bridges that are glued to the soundboard are silent; but as soon as the player strikes or pushes down the keys the hammers hammer the strings and their silence is converted into activity. That is they vibrate, and as they vibrate they convey a vibration to the soundboard, which sounds in conjunction, and the tone thus produced is known as the modern piano tone. Of course it is a string tone and it can be nothing else. The quality of the tone can be modified by using different material in the construction of the instrument, but its character must always remain a piano tone in character. The veriest child in a music school can tell at once in a dark room filled with musical instruments when it is the piano that is played.

Hence when a paper states that a new action has been invented that can produce a clarinet effect or a cello effect or any orchestral instrument effect, everyone who knows the rudimentary laws of music smiles. Each of these effects in the first place belongs to its respective instrument as much as the piano effect is its own, sui generis. One may as well claim that a picture of still life can be converted into a nautical scene by changing the frame. The function of the action is simply to put into vibration a fixed string or set of strings. When the action is dormant the strings are silent; when it is played the strings vibrate, but the tone emitted by the piano vibration is only modified by the power of the blow and is soft when one plays *piano* and is loud when one plays *forte*, hence the primitive name—*pianoforte*. But the character of the tone is in the string and soundboard, and with the exception of its dynamics has no relation to the action, as little as the character of the drum tone (the drum is also an instrument of percussion) has any relation to the drumsticks which constitute the action of the drum.

The description of Mr. Steinert's action was therefore essentially asinine and provoked great amusement among those judges who were lucky enough to get hold of the daily papers that printed such nonsense.

We understand that Mr. Steinert has written an autograph letter to the Emperor of Germany expounding the merits of the action. If our Berlin office can secure a copy of the letter we shall be pleased to publish it. The Emperor's approval of this new invention might, however, endanger the Dreibund, unless Mr. Steinert has at the same time written to the Emperor of Austria and the King of Italy, who are the other two representatives of that

great treaty. It is therefore within the range of possibility that a new New Haven piano action, which has not even been tested in public, may endanger the peace of Europe, all of which reminds us of the lines of Hamlet:

Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature.

JOHN CHURCH COMPANY IN NEW YORK.

IT is reported on excellent authority that the John Church Company, of Cincinnati, will shortly open warerooms in New York city for the sale of the Everett and Harvard pianos, to be under the management of Mr. A. M. Wright, formerly of the Manufacturers Piano Company, of Chicago.

The John Church Company has already an office on Sixteenth street, near Broadway, but the new warerooms, it is said, will be located on Fifth avenue; and it is further rumored that the company may take the old warerooms of the Weber Piano Company, corner of Fifth avenue and Sixteenth street.

A. SLOMOSKY, for many years in the retail department of Hardman, Peck & Co., has accepted the position of manager of the retail warerooms of Jacob Doll on Fourteenth street. Mr. Slomosky is a capable piano man, and both parties are to be congratulated.

M. R. A. WIDENMANN, who was in attendance at the Indianapolis Convention and subsequently traveled in the interest of business for a few days, returned home last week. The Strich & Zeidler pianos have been introduced into new localities, and the results of Mr. Widenmann's trip are satisfactory all around, politically and commercially.

GENERAL ESTEY is now in Chicago. It is within the range of possibility that the interests of the Estey Organ Company in Estey & Camp, of Chicago, will be sold to the latter house, the Estey Organ Company, however, retaining its interests in Estey & Camp, of St. Louis, which will then become a separate institution.

M. R. E. N. KIMBALL, of the Hallet & Davis Piano Company, of Boston, visited New York last week to call on some of the creditors here. "It was a question of about 15 minutes with each concern," said Mr. Kimball, "and after signing the extension everyone wanted me to leave an order." The announcement of the agreement of all the creditors to the terms of settlement will now be but a question of days.

M. R. W. M. B. WILSON, the traveling representative of the Autoharp department of Alfred Dolge & Son, has started upon an extended trip, covering about the United States and about four weeks of time.

This is Mr. Wilson's trip for holiday trade, and if he doesn't get it it will be the first time. The parlor grand Autoharp is the handsomest instrument of the kind which has ever been made. It is a beauty, and in the case which accompanies it makes a mighty choice Christmas gift.

M. R. HUGO SOHMER invariably expresses himself in conservative language and confines himself to conservative statements.

In consequence it may be accepted for a fact that "trade is improving," for so said Mr. Sohmer. "We are feeling very much encouraged over our September business; it is fully, up to this date, three times greater than for the entire three months past. I shall be much disappointed if the end of the year does not show a satisfactory year's returns."

A MEETING of Behr Brothers & Co. will be held this week at which the resignation of Henry Behr as president will be formally accepted. At the same meeting Herman Behr will be elected president, Chas. H. Burchard will become secretary and treasurer, and Gustave Heubach will be elected as trustee. Formerly Henry Behr was president and treasurer, and the giving of the treasurership to Mr. Burchard shows a repose of confidence in that gentleman well founded, as well as manifesting good business judgment upon the part of the stockholders.

THE TRADE LOUNCER.

LET'S see, now—how was it? Mayer was, I think, with Weber, while Pfafflin was in business for himself in Indianapolis, then Mayer went West after having served as one of the trustees of Albert Weber's estate (?), and the firm became Curtiss & Mayer, through his association with C. C. Curtiss, afterward of the Manufacturers Piano Company; then Mayer went with the Knabes and then to Chickering's, and now back to Knabe's. Pfafflin he was with Lyon, Potter & Co. for a while, then he came here and was with Chickering and then with Steinway, and then with Knabe, and then with Smith & Nixon, and now back to Chickering. So that both Mayer and Pfafflin have held and interchanged the positions of manager of the New York branch houses of Chickering & Sons and William Knabe & Co., until now they are within a block of each other on Fifth avenue again, with Pfafflin at Chickering's and Mayer at Knabe's, and they have finally struck a common action by both shaving off their beards and opening up the fall campaign with only a mustache to hide the action of their lips, as the ventriloquist says.

The greater change is made in the appearance of Ferdinand Mayer—he was born or at least has grown tall, but the absence of his whiskers seems to have heightened his height, besides which he looks fully ten years younger. Pfafflin changes with the season or the whim of his barber, so the difference is not so startling, but when both these crack salesmen really settle down to their winter's work it may be put down as a fact that neither will let the hair grow under his chin.

There are other changes at the Knabe wareroom besides the resumption of the management by Mr. Ferdinand Mayer, who, by the way, will be assisted by his son, Mr. F. H. Mayer, but recently resigned from Chickering's. Mr. Albert Meinberg, formerly of New York, later of Omaha, after that with the Knabes in Baltimore, and latest in charge of the New York Knabe branch, is to return to the home office and warerooms of the Knabes in Baltimore. Mr. Samuel Barnes, who has been for some time with the New York branch, has not yet completed arrangements for a new engagement, but has resigned from the Knabe house, so that the Knabe New York warerooms will be operated by Mr. Ferdinand Mayer and his son.

Mr. George Complacent Cox, of J. W. Martin & Brother, of Rochester, N. Y., was in town for a few days last week attending to some matters connected with the estate of the late "Will" Martin, and he hadn't a word to say about business but that breathed confidence and hope, and he hadn't a word to say of any description concerning the affairs of Crawford & Cox, of Pittsburgh, of which firm he was once a member, the transfer of which to Steinway & Sons is now to be made a subject of litigation between the First National Bank of Chicago and Steinway & Sons.

During the week which ended with Saturday last there was a generally more cheerful feeling in the retail business. People are beginning to come home from the country—the earliest ones because the schools are open and the children must be put to study, and the later ones because the weather is cool and the time for more serious work and pleasure in the city has come. The piano stores are quick to feel the return of the summerers, and the usual number of out of town visitors who come in twice a year—spring and fall—to purchase store stocks have added to the activity, until it has really seemed like old times on the avenue and around the square.

It is a puzzle to know just what significance is to be attached to the unusual boom in renting, but the truth is that the majority of pianos carted from the warerooms last week were not cash sales, nor yet instalment sales, but rentals. This, too, not only from the cheaper places, but from warerooms where the rent per month is higher than the instalment charges of the cheap places. Of course, each year the proportion of hotel and temporary apartment dwellers increases, but the extraordinary demand for renters indicates first of all that people still want pianos, and second, that they very apparently do not wish to obligate themselves to purchase 'em.

I wonder what is finally to be done with the business of Decker Brothers. Every now and again a rumor of some sort springs up—they will resume, they will close out entirely, a stock company is to be formed, a combination of old Decker agents will take up the business—but Mr. Wm. F. Decker says nothing, confides in no one, and, except for the sign announcing the offering of the second story warerooms for rent, the business might look to a layman as prosperous as of yore, while the trade people are guessing if Mr. Decker will adhere to his original pub-

lished determination to wind up his business affairs and retire.

It may be definitely stated that the new department store of the Siegel-Cooper Company will not offer pianos for sale. They have other articles of music, publications, small goods, &c., but the pianos now on exhibition there are not for sale and are merely put on show as an advertisement. The Chicago end of the Siegel-Cooper combine had an experience with pianos some years ago which they are not apt to repeat in New York. The piano and the department store don't somehow or other seem to "gee."

A few more days now, or at most a few more weeks, and the bicycle season will be virtually closed in this part of these as yet un-Bryanized United States of America. People will be making not only just as much salary, but in the ordinary order of events more. Will the piano business improve, or rather will its improvement, which is reasonably sure, be traceable to the enforced suspension of wheeling, or if perchance it remains stagnant what new petty excuse will folks find for not paying their instalments, what new plaint will the small dealer conjure to pardon his tardiness in paying his notes?

What's become of Jack Haynes? It doesn't seem at all like fall to pick up the trade papers and see no mention of his name. Everyone knows that, in common with the rest of musical mankind, he has had his financial distresses, and that lately he has been worsted in the Muehl-feld & Haynes Piano Company affairs, just as anyone acquainted with Mr. Oliver Oswego Peck would have predicted, had Jack but listened long ago to predictions not sounded by his own cheery voice. But, Lord bless you, Jack, now 's the time for your picture again, and you should be galloping about Union square and changing the partitions of your office and entertaining writers from all parts of both hemispheres. Was ist los, Jack? If you don't amble to the fore pretty soon folks will begin to refer to you as Mr. John Haynes.

Everyone who knows "Bill" Wilson, the Apollo of the Autoharp business, knows that once upon a time he was in the show business, and everyone knows that none is quicker than he to appreciate a good thing when he sees it, whether it be in a mirror or in the prosaic type of a newspaper. Therefore I've made a little bet with myself (this is the only sure form of wagering just at this time) that Wilson will or Will Wilson will soon investigate the claims of that unfortunate emigrant who was detained at Ellis Island last week, who won the attention of the authorities, and, if I remember aright, his admission to this land of freedom, by demonstrating that he could play the zither with his nose and with his ear, not to speak of his hands. Just think of the possibilities the Autoharp would present to this thrice-gifted creature! Assuming that his hands are available for practical purposes (the dailies were so astounded by his nasal and auricular antics that they made small mention of his digital ability), assuming, I say, that he can also play with his hands, what possibilities of solos, duets and even trios must present themselves to the active brain of Wilson when he contemplates the possibility of one, two or three Autoharps being used at the same time by one person! "Easy to play"—why the phrase would be—but wait.

There is a piano shown on a page in this issue that should call forth close attention. It is one of the new Vose style spoken of in a recent issue, and everyone who looks for new designs in piano architecture, everyone who knows enough of the piano business to realize that this fall new designs—that is, the newness of the designs—is to play a peculiarly important part in the retailing of instruments, should carefully scrutinize this illustration. Even if you stand no chance of acquiring the right to sell Vose pianos in the territory you operate you should be posted in what your competitor has to offer, and if you are already fortunate enough to be a Vose man, here 's one of the first opportunities to look on a picture of one of their latest creations. Scan it carefully; then find out more about it.

If ever the piano business needed the confidence which arises from hard work, energy, push, determination and general go-aheaditiveness this is the time. Here we are almost fairly launched into the autumn; a fortnight will find us well into October. The uncertainty of the election, if there be uncertainty, of course affects everything badly, but there will be some pianos sold this fall, lots of 'em. Who's going to sell 'em? Surely not the idle misanthropes who are munching reminiscences of departed glories; surely not the despondents who see naught good in the future because the present is less prosperous than the past. No, sir-ee, the people who are planning and preparing for a fair—mind you, a fair, not an abnormal—demand, who have on hand fresh stock, who issue new catalogues, who are commencing to advertise and to put

travelers in action—these are the people who will profit by whatsoever is done, whether it be great or small.

Perhaps things will never again be as they used to be, and perhaps 'tis better so, but 'there will be pianos sold this fall, I repeat it; lots of 'em, and the man whose store contains fresh goods, up to date styles, is the man who stands the only living chance of success. Just so with the factory that has new stuff to offer, and offers it intelligently, earnestly, persistently. If some of the over-energetic members of the trade have been run to grief, it is no sign that all should become laggards, and there are still good fish in the sea, though it has not proved profitable to catch 'em with a net.

The New J. A. Norris Company.

A NEW company will be organized in Chicago in which Mr. Edward P. Mason and Mr. Henry L. Mason will hold considerable stock, the remainder of the stock being held by Mr. John A. Norris and one or two prominent Chicago business men. The name of the company has not been settled yet, but the chances are that it will bear the above title. The line of goods it will handle has not yet been decided on.

It will do a retail business within, say, 50 miles of Chicago, and Mason & Hamlin will do their Western wholesale business direct from the factory, but under the charge of Mr. Detrick, who takes Mr. John A. Norris' place as head traveling man. For the represent Mr. Detrick will make Chicago his headquarters.

This is in no way a replacement of Mr. Detrick by another manager of the Mason & Hamlin branch house, but is the formation of a new company with Mr. Norris as secretary and treasurer. Mr. Mason speaks in the highest terms of Mr. Detrick and has the utmost confidence in him.

The matter was decided at a directors' meeting held yesterday morning at the Mason & Hamlin offices in Boston.

The capital stock of the new company will probably be \$50,000.

The officers are: Mr. E. P. Mason, president; Mr. H. L. Mason, vice-president; Mr. J. A. Norris, secretary and treasurer.

The two other directors will be Chicago men of influence.

In Town.

AMONG the trade visitors who have been in New York the past week and among those who called at the office of THE MUSICAL COURIER were:

E. N. Kimball, Hallet & Davis Company, Boston, Mass.
H. J. Raymore, Shaw Piano Company, Erie, Pa.
H. B. Cottle, H. B. Cottle & Co., Providence, R. I.
Florence Hepp, C. J. Hepp & Son, Philadelphia, Pa.
J. E. Healy, Wm. Knabe & Co., Baltimore, Md.
Chas. Keidel, Jr., Wm. Knabe & Co., Baltimore, Md.
R. M. Hutchinson, H. Lehr & Co., Easton, Pa.
A. M. Wright.
J. Kaiser, Driggs & Smith, Waterbury, Conn.
W. H. Keller, Easton, Pa.
John W. Northrop, Emerson Piano Company, Chicago, Ill.
P. H. Powers, Emerson Piano Company, Boston, Mass.
E. W. Furbush, Vose & Sons Piano Company, Boston, Mass.
N. L. Gebhart, A. B. Chase Company, Norwalk, Ohio.
C. L. Ament, Krell Piano Company, Cincinnati, Ohio.
I. W. Gardner, Gardner & Zellner, Los Angeles, Cal.
Chas. Becht, Smith & Barnes Piano Company, Chicago, Ill.
E. E. Walters, Chicago Cottage Organ Company, Chicago, Ill.
E. N. Ogden, Chatham, N. Y.
W. T. Robinson, Jr., Dallas, Tex.
J. H. Buckley, Stamford, Conn.
C. W. Buckley, Stamford, Conn.
J. E. Geary, Geary Brothers, New Haven, Conn.

THERE is a prospect of a number of large deals going through before the first of next month. They involve in various degrees five or six important piano firms, and although some of them are distinct from the others, as they naturally would be, the effect would be generally felt by the concerns not referred to.

—Mr. Thos. S. Knight, who is connected with the Tway Piano Company, this city, as outside man, returned from Europe last week. Mr. Knight has been abroad for about three months.

The New York Piano Key Company, Peterboro, N. H., has secured an attachment of \$1,500 against C. L. Gorham & Co., of Worcester, Mass.

M. G. Nichols, of the recently dissolved firm of Gould & Nichols, Burlington, Vt., has gone to Portland, Me., where he is looking over the ground with the end in view of opening a piano wareroom there.



CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, September 19, 1896.

Smith & Barnes.

THERE is never a time that a visit to the Smith & Barnes establishment does not encourage the thought that the business of the country is not as comatose as some people would have us believe. Even in the present times this concern is doing business, and in considerable volume, too. The first two days of this week brought orders for 40 pianos and from good parties; one of these orders was for a carload, which is the third carload that has been sent to the same house recently. If there is any explanation of such a state of affairs it is in the fact that the concern is making such instruments as to commend themselves to good parties in every condition of business.

In short, if there is any business at all the Smith & Barnes Piano Company is bound to receive its share of it.

Estey & Camp.

Gen. Julius J. Estey has been expected in town for some time, and after some delay arrived last evening, but nothing will be done to-day, as all the parties in interest are not here. Some time next week will probably see an election of officers, and it is not so sure that there will not be some astonishing changes in the old house.

Is Anxious to Help Jepson.

Alderman Coughlin, according to his statements of to-day, has been seized with another fit of generosity and wants to do a fellow man a good turn, even though said turn be at the expense of the city.

At last night's council meeting the alderman introduced an ordinance granting permission to one A. L. Jepson to use the walls of the La Salle and Washington street tunnels for advertising purposes. The measure was referred to the finance committee. The ordinance included no compensation clause for the city.

"Who is this A. L. Jepson?" the alderman was asked this morning.

"I don't know," he answered.

"Where does he live?"

"I don't know."

"Is he a first warder?"

"I really don't know that."

"How did you come to introduce the ordinance?"

"Oh, I just wanted to do him a good turn! He asked me to introduce the ordinance and I did so. It is now in the hands of the committee on finance, and that committee can do with it as it pleases."

—Daily News.

The above relates to Mr. Jepson, formerly of the Schiller Piano Company, of Oregon, Ill. It would seem by this that Mr. Jepson has abandoned the piano business to engage in some kind of advertising scheme.

Hallet & Davis Company.

The Chicago house that bears this title is progressing favorably toward a settlement. The Metropolitan Bank has already consented to the terms, and there remains but one more creditor to give his consent and the assignees can be discharged.

Items.

Mr. Leon Strauss may make a deal with one of our largest music houses for the whole or a portion of his stock. It consists almost entirely of choice editions.

Mr. Herman Leonard, representing Messrs. Alfred Dolge & Son, is again in town looking after the wants of the trade.

Trade is improving in every department, except with those who are waiting, simply waiting. Such houses as are striving for business are finding it.

Mr. S. L. House, of House & Davis, says he is running the factory over-hours.

Mr. I. W. Gardner and Mr. I. N. Hackett, both of Los Angeles, Cal., are in town.

Mr. James Broderick begins his visits to the trade next week. He says he thinks he knows a few needy individuals who want Shoninger pianos, and he will doubtless find more than he thinks he will.

Mr. Thomas F. Scanlan, of Boston, is in the city. Mr. Jasperson Smith, secretary of the Ludden & Bates Music House, of Savannah, Ga., is also a visitor.

Mr. E. E. Walters, one of the prominent travelers for the Chicago Cottage Organ Company, leaves for the East this evening.

Mr. John W. Northrop has reported by wire that the meeting of the creditors of the Emerson Piano Company

has taken place, at which the proposition for an extension was unanimously accepted. Business will therefore go on as before.

Mr. Hobbie Writes.

ROANOKE, Va., September 19, 1896.

Editors The Musical Courier:

IN your issue of September 16 your editorial page is devoted chiefly to a discussion of my affairs and is specially directed to inquiries concerning the sale which I made of my business, which I have been conducting for some years under the style of the Hobbie Music Company, to a corporation known as the Hobbie Piano Company.

You invite a reply from myself, but at the same time the tone of your article suggests that you have made up an opinion without hearing my side, though I had hoped that my business career of sixteen years would have at least protected me against so hasty a judgment. I trust, however, that the opinion that you have formed is not such an one as would refuse to be influenced by a proper representation of the facts.

Before stating the facts, however, I desire to say with reference to the law of Virginia in such matters that I do not feel competent to discuss that feature of the case, but I have no reason to believe that the law of Virginia in such matters is any other or different from the law of any other State. However, as you say that the transaction that I made will be sustained in the Virginia courts it does seem to me that that would at least afford a presumption in favor of the fairness of the transaction.

In regard to the facts, I beg to state, in the first place, that I do not believe that there is a single creditor of mine who has not been informed with reference to the transaction made by myself, and such information has been given to the creditors directly or to their local attorneys in Roanoke. It is true that two suits were brought against me in which the validity of the sale made by me to the Hobbie Piano Company was attacked, but it is also true that after the parties who brought those suits and their attorneys had investigated fully the facts as they were, and also my condition and ability to pay, each of said suits was dismissed and the debt adjusted in a manner satisfactory to the parties holding the same.

With regard to the rest of my creditors, negotiations are now pending between myself and them, looking to an adjustment of my indebtedness upon the same basis. I beg to say, with reference to my sale to the Hobbie Piano Company, the facts in regard to that sale are simply these: I had been doing business for some years, as is well known to the piano trade, under style of the Hobbie Music Company. I had been unfortunate in business, by reason of losses incurred in my efforts to extend my business in a neighboring State.

When I realized that the business that I was doing could not carry the indebtedness that I then owed I sold out my business, with its good will, to the Hobbie Piano Company, and every dollar of the proceeds of that sale was and will be devoted to the payment of my debts, and there has never been a suggestion from anyone, save in the editorial of THE MUSICAL COURIER, that such was not the fact.

The trade generally is acquainted with the character of the assets that I as a piano and organ dealer would be likely to have. Had I made an assignment, what assets I had would have been absolutely sacrificed, because the ordinary process of collecting such assets in the course of law would have been ruinously expensive, but the same could be collected to advantage by a going concern, hence I decided it was best for my creditors to make the sale in question. All the proceeds of such sale have gone and will go to my creditors. By means of the sale to the Hobbie Piano Company I will be able to pay my creditors a much greater per cent. than I would have done had I made an assignment, as any of those who have investigated the matter will bear witness.

I am pleased to know that you desire to look at this question from a moral and ethical standpoint, and from that view of the case I court the fullest investigation. The only crime which I can be shown to be guilty of is the fact that people who owed me have not paid me, and I am unable to satisfy in full all of my indebtedness, but my creditors with whom I have already made settlement are aware that I have mortgaged my personal capacities for

many years to come, in order to satisfy claims which now exist against me, and which the assets of the Hobbie Music Company could not pay.

Please publish the above letter in the next issue of your paper and oblige. Very truly, J. D. HOBIE.

[It is now in order for that part of the trade which has made "suggestions" that differ with the above sentiments to state its side of the case.—Editors MUSICAL COURIER.]

Current Chat and Changes.

Joseph Fischer, 414 Superior street, Cleveland, Ohio, assigned September 9. The assets are placed at \$4,000, with \$7,000 liabilities. Fischer, in turning over his effects, included property on Scovill avenue, which is counted in the \$4,000 of liabilities.

Frank Graham, uptown agent of the Cincinnati Piano Company, Cincinnati, Ohio, has been arrested, charged with embezzling \$42.

Geo. A. Cassidy, Mechanicsville, N. Y., made a general assignment Tuesday, September 15, naming William A. T. Cassidy, his brother, as assignee. Mr. W. A. T. Cassidy lives in Halfmoon. No figures have been given as yet.

Negotiations are being made, it is understood, by the Merchants and Manufacturers' Association, Haverhill, Mass., with William Bourne & Co., of Boston, to locate their plant in that city.

Monday, September 14, the sheriff sold the stock of pianos, organs, &c., in the store of Mrs. E. R. McCaa, Lancaster, Pa. The amount realized was \$3,000. The purchaser was the Ephrata National Bank.

Frank S. Greenwald, Reading, Pa., married Miss Levan of that city last Wednesday. The bridegroom is in the last stages of consumption and his physicians give him but a week to live. The marriage under these circumstances was romantic.

A. A. Thibault, doing business as Thibault & Smith, Montreal, Canada, assigned last week. Liabilities are given as \$4,000; assets not stated. Among the principal creditors are A. Collette, \$1,700; Featherston Piano Company, \$834; Mrs. O. A. Thibault, \$690.

Mahogany sells at Minatitan, Vera Cruz, at from \$35 to \$45 a ton for large timber, and one large dealer there sells 1,000 tons a year to New York and European buyers. On a visit to Mexico city lately he said that although the stock had run out in some parts of the Isthmus of Tehuantepec there were inexhaustible supplies still in the central portions and also in parts of Vera Cruz.

J. C. Groene & Co., Cincinnati, Ohio, have refiled a chattel mortgage for \$1,500.

Edward Jaccard, of this city, has secured a judgment for \$3,839.53 against Jane A. Gibson Smith.

A. C. Turner, Hunt's Hill, Cal., is to open a branch store in Nevada City.

D. S. Johnson, Tacoma, Wash., has recently conveyed realty to a total value of \$3,089.

F. M. Derrick, the ex-piano dealer, under indictment on several charges, has not been able to secure bondsmen as yet. His bail is fixed at \$2,000, but Hill & Shaw, his attorneys, have not found, so far, satisfactory bondsmen who will take the risk that Derrick will not jump his bail bond again.—Rochester Union Advertiser.

E. S. Westcott, Sault Ste. Marie, Mich., suffered loss by fire last week. Details not given.

N. F. Hanley, Webster, Mass., is the new dealer at that point.

FACTORIES.

THE BALDWIN PIANO,

GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,

BAYMILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,

BAYMILLER ST., CINCINNATI.

THE HAMILTON ORGAN,

HENRY STREET, CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

CAUSE AND EFFECT.

CHICAGO, September 19, 1896.

Dear Musical Courier:

It can be of no interest to the great music trade to continue to read political discussions between Mr. Silas yclept of Little Rock and Arkansas and your humble servant. I started out not to discuss politics, and all that I can see in Mr. Silas' last letter is political and I am not in it, I honestly confess. Neither do I care to read Mr. Bryan's speeches twice if I can help it. I read them in the daily papers and then Mr. Silas fires them at me in your columns, and that is too much for me.

Besides all this I do hate personalities when they become personal. If a man can make a half million or million dollars in the piano or organ business I don't see why I should be angry with him because I didn't or probably couldn't do the same thing. That's no reason why I should call him a plutocrat or offer to pay him what I owe him in silver dollars worth half as much as the silver dollars are worth when I accept his credit. I don't think it's a fair deal. I don't care what Mr. Silas thinks and I don't think anybody cares what I think of Mr. Silas, no matter how little it may be; but I do hate personalities.

So far as I am concerned I have more interesting matters to discuss than personalities with Mr. Silas or anybody else.

New Grand Action.

The truth is, I have invented a new grand piano action, and the invention is so wonderful that I am sure it will upset the whole calculations made for the future of the piano trade.

My action is divided into several practical parts, all joined together to produce the desired effect due to a given cause. For instance, you take an axe and hit a man over the head before he sees you; you split his skull open. The action of your brain and arms in conjunction with the axe is the cause and the cracked skull is the effect. Now there you have the principle of my discovery. You see the point? Maybe you do not, but then it is your fault.

Most pianos nowadays are sold on instalments; that is admitted. Now my action will prevent the accounts from extending too long a time. I have a warning jack attached. By means of a lever which I cannot explain in writing without a drawing my action automatically ceases to respond as soon as the instalment payment is overdue. None of the old pianos of Cristofori or Schroeder or Stein or Ochs-burgever had any such instalment damper. Let us say you are in the midst of a movement of a Liszt rhapsodie by De Koven or Chopin's Funeral March of a Marionette and you owe the dealer \$10, which should have been paid on the first of the pending month; you had, of course, a few days' grace; you think of nothing but music, utterly forgetting the instalment. Suddenly in the midst of the most pathetic strains your piano stops. If it does it has my patented action. The next day you borrow the money and go down to the dealer and pay him. He gives you a receipt; you go home and drop it into a slot on the side of the piano; you sit down. Presto, she plays! Great; isn't it?

The great defect of our modern pianos is that the

tone is not diversified like orchestral tone. It is merely piano tone; merely that and nothing more. My invention will be able to produce a clarinet effect provided you know how to do it, and if you can control the wind sufficiently long while you are seated at the piano you may by a gentle pressure through the affinity of my action upon the sympathetic vibrations of the sounding board produce a bassoon effect as soon as you think fit. Of course, very much depends upon the quantity of wind you can control at any given time, but then piano men are usually not at fault in that direction. Then

maker or an active mechanical maker. I never studied in an action factory or even in a boiler factory, much less in a cheese dairy, but I have sold a many old second-hand piano, and there I found the true inspiration that finally brought forth this new patented grand action of mine.

Oh, if the Steinways or the Chickering's would only put it into their pianos what a splendid thing that would be! I would take stock in either of the two companies in payment for royalty—just take their stock and credit them so much for each piano they would put my patent action into, and there I would at last be appreciated.

The daily papers have already given full reports of my patent and I shall send you some of their articles on the subject. Of course, I had to write or dictate the articles myself, because those editors don't know what an action is, but the outside world don't know that, does it? Would you advise me to build pianos around my actions or put finished actions in pianos? You know I am not a piano manufacturer and should like to learn those details from you.

I heard a good story last week about a traveling piano man. He has a brother-in-law who is a dentist. The dentist had to fill the piano man's hollow teeth, and filled them with silver instead of gold. When the piano man found this out he called it the Bryan filling and showed his teeth. He happened to swallow the filling of one of the jaw teeth, but the silver wouldn't stay on his stomach. I told him the McKinley managers ought to employ him as a living example.

There was a rumor in this town last week that a new piano factory was to be started here on Thursday, November 5, if the election of McKinley was then assured. That gives two days to get the definite returns. The piano is to be called the McKinley piano, made by the McKinley Piano Company. Pretty good idea. I will not go deeper into it for fear of giving away the proposed incorporators.

Two piano men were standing at the news stand of the Great Northern the other day, when one said:


"I heard a banker say to-day that he bet that four months after the inauguration of the next President, no matter which candidate would get in, all the banks in this country would be closed." "That's fearful," said the other man; "how do you account for that?" "Well, because it will be the Fourth of July." Original copy of an old joke, but just happens to fit.

Why don't somebody start a piano and organ and music trade salesmen's beneficial society? I don't mean the kind attempted in New York some years ago, devoted to the cultivation of oratory and the exploiting of after supper eloquence, but a real beneficiary association. There are thousands of such bodies all over the country, and they do a lot of quiet good hard to overestimate. For instance, suppose Charley Becht gets hurt jumping off a train at Sedalia, Mo.? Suppose he has a boil on his leg two months and cannot travel? Would it not make him feel good to receive \$15 a week alimony from such

***** "An American Instrument of American Invention." *****

The AUTOHARP

"THE NATION'S FAVORITE"
MUSICAL INSTRUMENT



Easy to Play. Easy to Buy.

The above is a miniature reproduction of a show card, handsomely lithographed in colors. This card is furnished to dealers gratis---it will help to make the Autoharp more "Easy to Sell" than ever. Ask your jobber to include one with your next shipment.

ALFRED DOLGE & SON, Dept. Dolge Bldg., New York.
Salesrooms and Studios, 28 East 23d Street.

as to economy. At present you must devote considerable attention to the making of actions. My action is built very rapidly and much of the material now used in the present but obsolete action will be set aside. Take the jackass, called Jack for short. I do away altogether with the jackass. The thing I put in its place is what I call a gallstone, which is half the size of a jackass. Considerable gall is required, but I have a large stock of it.

Blue felt is largely used now in the hammers. Of course, hammers are also used in my action and I must stick to the blue felt as long as I need hammers, but the other felt is succeeded by rhinoceros hide, of which I also have a large stock and always had.

There are many other defects of the modern action caused by the action, such, for instance, as the action of the weather and the action of dampness and the action of the action itself, but I will leave these for future explanation. One thing is sure, and that is that my invention proves that one need not be a mechanic to be a mechanical action

a society? Suppose H. G. Farnham would slip on the ice at New Orleans and get laid up for a half month? Wouldn't the \$30 come in handy for bandage expenses? I would suggest that all the men employed by the trade papers be made eligible for membership. A couple of thousand members could easily be secured.

People in the trade at large generally do not know that, besides James E. Healy, who has joined the Knabe house, Mr. P. J. Healy had two other younger sons in his firm. They are both strapping young men who have been brought up in the business, but they are not stockholders in the organization, as the eldest son was.

As is well known, Mr. Camp had two sons who are now somewhat at loggerheads in the matters of Estey & Camp, but whose friends have all along hoped to see them continue in fraternal agreement. Mr. Kimball has no children; neither has Mr. Cone, but Mr. Conway has a son, a most active member of the Kimball house.

Mr. Cable has a very young son, and Mr. Tewksbury is a bachelor; but Mr. J. V. Steger has a bright son working hard in the office of Steger & Co. Mrs. Bauer's son, who is a married man, has been one of the leading spirits of Julius Bauer & Co. Mr. Charles A. MacDonald has a son who is studying piano with Leschetizky in Vienna. Story and Clark are too young for grown sons; so are many other Chicago piano and organ men.

This reminds me. How many firms in the trade are there who have "Son" or "Sons" attached to their firm names? There are: Steinway & Sons, Chickering & Sons, Blasius & Sons. There is not one Chicago house with "Son" or "Sons." None in St. Louis or Cincinnati. None in Pittsburgh. Any in Boston outside of Chickering? Yes, the Vose & Sons Piano Co. and Wm. Bourne & Son. Any in New York outside of Steinway? None that I know of. Yes, Decker & Son.

But there are lots of "Brothers." Why? The reasons are very natural. In the olden days the brothers went into business together, such as Hazel-

ton Bros., Haines Bros., Gabler & Bro. (of later date), Wurlitzer Bros., Knight Bros., Goggan & Bros., Lester Bros., Kleber Bros., etc. There are also Wulschner & Son, Dreher's Sons Co. and a few others. But firm names indicating blood ties are rare in this trade.

Lots of people are mixed up about the Steinways. I meet people in the trade who do not know anything about the ties or relations of the various Steinways. I guess I can explain it, and if I am wrong Mr. Gildemeester can now set me right.

There is only one Steinway family in the United States and in Europe. The last surviving son of the original Henry Steinway is the present head of the house, the Hon. William Steinway, financier, piano expert, statesman, civic authority in many ways, philanthropist, manufacturer and, what is highest of all to my mind, merchant. I have always considered a great merchant the highest type of nineteenth century civilization.

Now this celebrated William Steinway has one grown son—George—not actively engaged in the Steinway business, a young man who has just made a trip around the world. Then there are two young sons, about 11 to 13 years old.

In the business there are two nephews named Steinway and one named Henry Ziegler. Mr. Ziegler is the son of a sister of William Steinway and is chief of the factory, and is a veritable genius in many directions. He is unquestionably to-day one of the greatest authorities on musical instruments and acoustics and is a profound student and a quiet man of culture. The two younger Steinways—Charles and Frederick—occupy places of vast responsibility in the Steinway economy; one, Charles, at the offices, and the other, Frederick, at the factory, where he co-operates with Mr. Ziegler, doing much of the purchasing. That is all there is to the Steinway mystery. Mr. Ziegler is married. Mr. Charles Steinway is also married, while Mr. Frederick Steinway is a bachelor and suffers fearfully in comparison with the married cohorts of Steinway Hall.

Am I right, Mr. Gildemeester?

Talking about the Steinways reminds me of the Chickering. The late Frank Chickering had no children. Mr. Geo. H. Chickering has a married daughter. Thus ends the Chickering line.

Albert Weber had one son. John Jacob Decker has one surviving son. The original William Knabe had three children—Ernest, William and a daughter, who is the wife of Charles Keidel, Sr. The two sons are dead, William departing as a bachelor and Ernest leaving two sons, Ernest J., and William. The first of these is married. Mr. Charles Keidel, Sr., as his name implies, has one son, Charles Keidel, Jr., unmarried.

Am I right, Mr. James E. Healy?

I have no opportunity to get acquainted with all

these piano nabobs. I have met the Steinways, but I don't know them. I have met Mr. Stetson, but I never expect to know him.

The supreme head of the Steinway house is William Steinway.

The supreme head of the Chickering house is C. H. W. Foster.

The supreme head of the Mason & Hamlin house is E. P. Mason.

The supreme head of the Cottage Organ Co. is H. D. Cable.

The supreme head of Kranich & Bach is Hellmuth Kranich.

The supreme head of the Knabe house is Charles Keidel, Sr.

The supreme head of Sohmer & Co. is Hugo Sohmer.

The supreme head of the Kimball house is W. W. Kimball.

The supreme head of Geo. P. Bent is Geo. P. Bent.

The supreme head of the John Church Company is Frank A. Lee.

The supreme head of Hazelton Brothers is Samuel Hazelton.

I'm afraid to go on. I might get things mixed or damage somebody. A fellow has got to be awfully careful in this piano and organ trade. Who, by the way, is the supreme head of—of—of—the M. S. &—well, I guess I won't.

A request was made of me last week to make a collection trip through Iowa for a firm of this city. I declined on the ground that I could accept such a proposition only on a straight salary, the parties having offered me a commission only on the collections. I guess I know a little about piano collections, and as to any during these days—why, it is entirely out of question on any such scale as to justify an engagement of that kind.

Suppose I should collect \$1,000 a week? Ten per cent. makes \$100. Then come expenses. How much would I have net? To tell you the truth, the reason I did not write to you last week was because I tried a collection trip for a house one week on the sly. My bills covered collections amounting to

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An imperfect Action is a source of great dissatisfaction to dealer and customer.

Buy pianos that have in them the **Roth & Engelhardt Actions.**

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St. Johnsville, New York.

The M. Steinert & Sons Co., the great New England firm of piano dealers, has recently taken the **BRAUMULLER PIANO** for its extensive territory.

The Jesse French Piano and Organ Co., the great Southwestern piano house has sold the **BRAUMULLER PIANO** for years and recommends them. What is satisfactory to such leading concerns should be to any dealer. Call on us and examine the

BRAUMULLER,

402-410 West 14th Street,
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"CROWN."



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The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



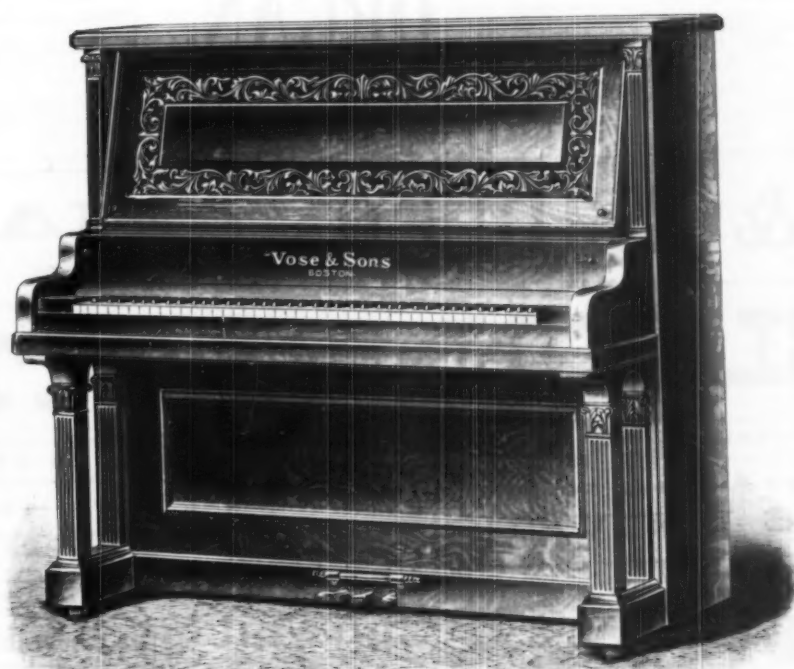
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The Most Modern and Salable Reed Organs now on the market.

GEO. P. BENT. COR. WASHINGTON BOULEVARD AND SANGAMON STREET, **CHICAGO.**



NEW STYLE L.

Vose & Sons Piano Co.,

BOSTON.

PAUL STARK,

Markneukirchen (Saxony), Germany.

NOTICE WEEKLY CATALOGUE REPRODUCTION.

30 days cash to responsible dealers; 15, 20 and 25 per cent. off according to amount of orders.

Unknown parties or firms must give references or send cash with orders.



VIOLINS.

Your Nr.	Actual Cat.-Nr.	Old Nr.	Nr. 37	Nr. 2	Nr. 28	Dox. M.	prices do not include bows									
							1/2	3/4	1	1 1/2	1 3/4	1/1 size				
	1	2	Beechwood, Common,	Red color			7	75	8	90	10	05	17	25	12	40
	2	2 1/2	"	" shaded, Pearl inlaid tailpiece			10	11	15	12	25	13	40	14	50	50
	4	6	Hardwood Back	"	"		12	10	13	25	14	35	15	50	16	60
	7	15	"	swelled	"	"	13	85	15	16	10	17	25	18	50	50
	10	20	"	"	"	"	16	25	17	40	18	50	19	75	21	50
	14	47	"	"	better quality	"	18	19	15	20	25	21	40	22	50	50
	16	38	Maple	Flamed	"	"	19	50	20	65	21	75	22	90	24	50
	19	39	"	Red shaded	good	"	21	60	22	60	23	70	24	85	26	50
	28	48	"	"	Lion Head	"	22	20	23	20	24	20	25	35	26	50
	31	49	"	Flamed	"	"	24	20	25	20	26	20	27	35	28	50
	35		"	"	Lion Head	"	34	35	36	36	37	15	38	35	25	50
	36		"	"	Imitation Bird's eye, Red	"	34	35	36	36	37	15	38	35	25	50
	37	50	"	"	" Brown	"	36	37	38	38	39	15	40	25	50	50
	38	1025	"	Flamed	better	"	40	25	41	75	42	75	43	90	45	50
	46	54	"	Fine Flamed	"	"	24	20	25	20	26	30	27	40	28	50
	49	748	"	Inlaid Edges, Red	varnish	"	37	38	39	39	40	31	15	35	25	50
	54	60	"	"	Brown	"	26	65	28	15	20	65	31	15	32	65
	55	68	"	Red	"	"	33	50	34	50	35	50	36	50	37	50
	61	70	"	Dark Red	"	"	38	50	39	50	40	50	41	50	42	50
	63		"	Brown	"	"	39	40	41	41	42	42	43	43	43	50
	73	827	"	"	"	"	44	45	46	46	47	47	48	48	48	50
	74	1136	"	"	Bright Yellow	"	49	50	51	51	52	52	53	53	53	50
	77		"	"	Brown	"	50	51	52	52	53	53	54	54	54	50
	96	501	"	"	"	"	55	56	57	57	58	58	59	59	59	50
	99	625	"	Red	"	"	68	50	64	50	65	50	66	50	67	50
			"	"	Brown	"										

Your Nr.	Actual Cat.-Nr.	Old Nr.	Nr. 73	Nr. 703 1/2	Nr. 819	Dox. M.	prices do not include bows					
							1/2	3/4	1	1 1/2	1 3/4	1/1 size
73	70	70	Stradivarius Model	Red and Amber	varnish shaded	Ebony Trimmings	50	51	52	53	54	54
958			"	Red Brown	"	"	56	57	58	59	60	60
959			"	Red and Amber	"	Imitation Old	60	61	62	63	64	64
127		716	"	Dark Brown	"	"	63	64	65	66	67	67
778 1/2			"	Bright Red	"	"	65	66	67	68	69	69
175		1054	"	Yellow Red	"	"	66	67	68	69	70	70
703 1/2			"	Yellowish Brown	"	"	69	70	71	72	73	73
182		1174	"	Dark Red	"	"	74	75	76	77	78	78
961			"	Red Brown	"	"	78	79	80	81	82	82
209		1141	"	Yellowish Brown	"	"	84	85	86	87	88	88
819			"	Red Brown Yellow	"	"	90	91	92	93	94	94
Conservatory-etc. Brand on Scroll												
139		1293	Stradivarius Model	Red Brown varnish shaded	Imitation Old, Ebony Trimmings	"	64	65	66	67	68	68
178		1180	"	"	"	"	73	74	75	76	77	77
249			"	Dark Red	"	"	73	74	75	76	77	77
962			"	Red Amber	"	"	87	88	89	90	91	91
250		991	"	Dark Red	"	"	96	97	98	99	100	100
295		937	"	"	"	"	114	115	116	117	118	118

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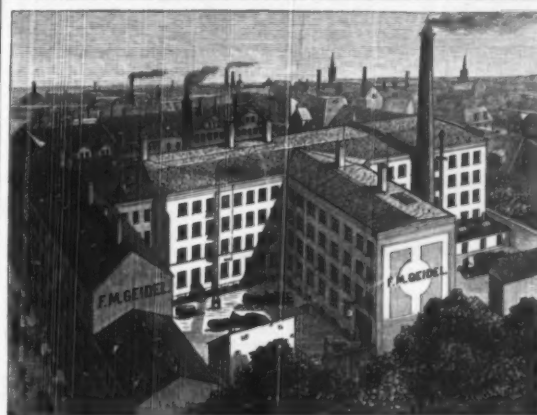
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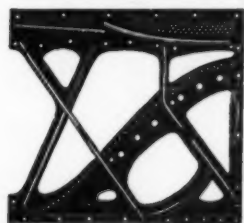
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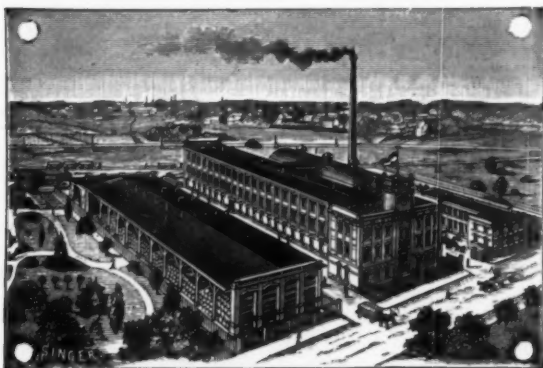
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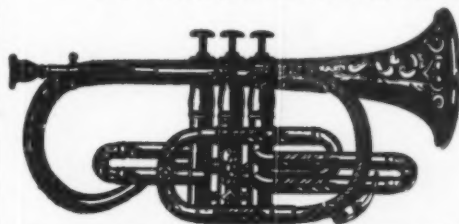
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